# CASH BOX

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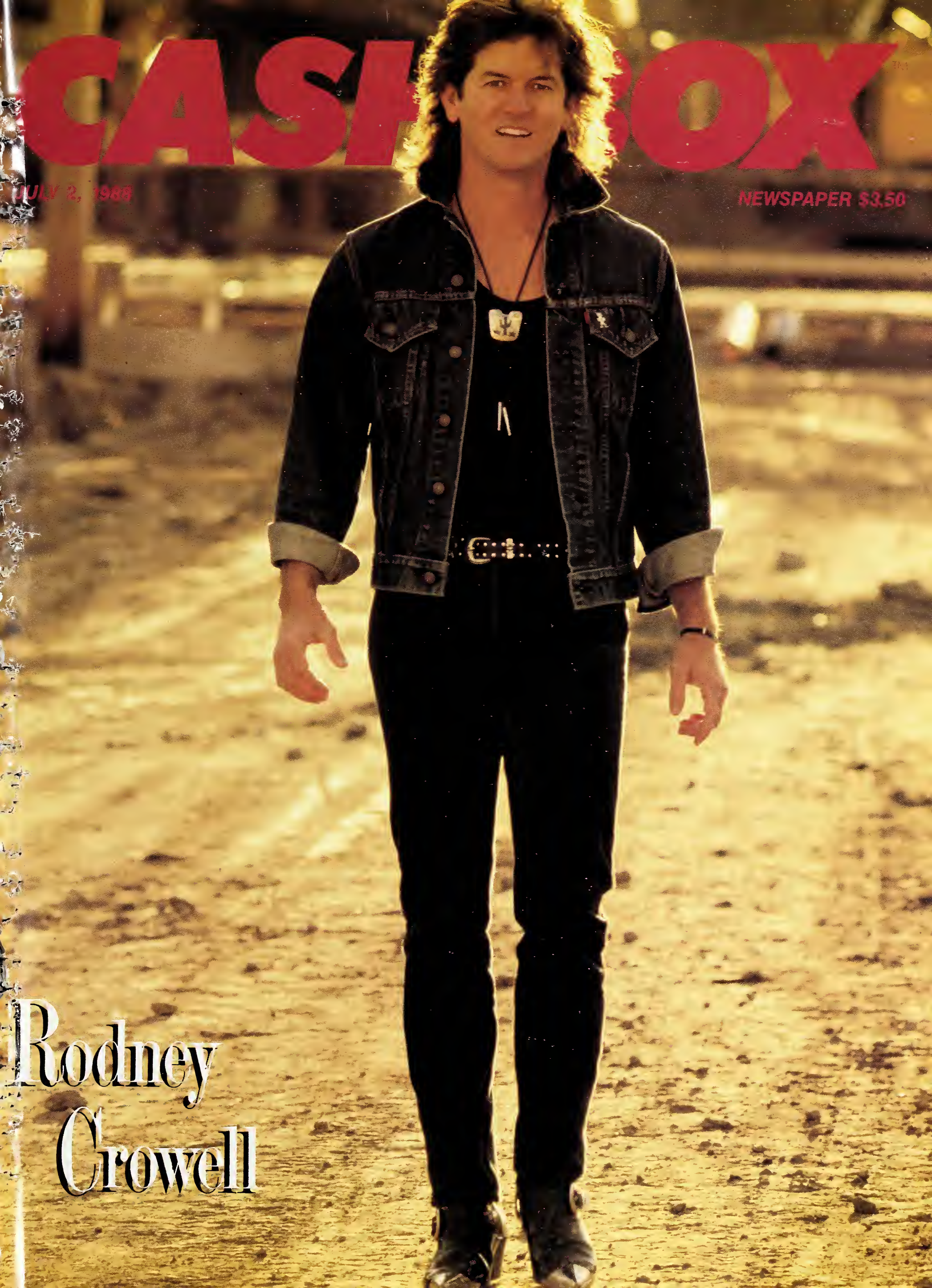

Rodney Crowell

# CASH BOX™

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# CASH BOX

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COVER STORY

# Rodney Crowell

**By Tom De Savia**

LOS ANGELES – "I don't like the word 'work' in terms of music, and I don't like 'career'," Rodney Crowell stated quite frankly and with conviction. "The most important thing I want to do is be a friend - be someone somebody knows by listening to my music.

"Everything I've ever done I've entered into with some sort of confusion," confessed Crowell during a recent interview with *Cash Box*. "Then, finally, midway somewhere I kind of find what it is that I'm doing and the clarity comes later for me. I feel like I'm in a period where some clarity has come in for me, and I'm enjoying that. And it may be here now and gone tomorrow, and that's okay - the main thing for me is that I'm enjoying writing more than ever, I'm enjoying playing music more than ever and I'm enjoying other people's music more than ever - those three things just make me excited and glad that I'm a musician more than ever."

Crowell's newfound enthusiasm is certainly evident on *Diamonds & Dirt* (Columbia), his fifth and most recent LP. With this album, it appears that fans and critics alike are agreeing that the artist has recorded his finest work to date. The straight-ahead, no-nonsense approach of *Diamonds & Dirt* (as opposed to 1986's experimental *Street Language*) instantly captures one's attention and appreciation. Many are noting the fact that the album reveals Crowell's country and blues roots sharper and more concise than ever before. Crowell explained the evolution: "Looking back on [*Street Language*], I was more concerned about drum sounds and arrangements and things... [co-producer] Tony [Brown] just got me focused on the idea of being a songwriter and a singer, and we made that the centerpiece on the new record. [*Street Language*] was less focussed on the artist and more focussed on the package.


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## TOP POP DEBUTS

*SINGLES*
**51**
*SIMPLY IRRESISTIBLE*
Robert Palmer – Virgin

*ALBUMS*
**153**
*OPEN ALL NIGHT*
Georgia Satelites – Elektra

**#1**
*POP SINGLE*
*DIRTY DIANA*
Michael Jackson
Epic

**#1**
*B/C SINGLE*
*JOY*
Teddy Pendergrass
Asylum

**#1**
*COUNTRY SINGLE*
*FALLIN' AGIAN*
Alabama
RCA

**#1**
*JAZZ ALBUM*
*SIMPLE PLEASURES*
Bobby McFerrin
EMI-Manhattan

**#1**
*RAP ALBUM*
*HE'S THE DJ, I'M THE RAPPER*
DJ Jazzy Jeff & The Fresh Prince
Jive/RCA

**#1**
*POP ALBUM*
*OU812*
Van Halen
Warner Bros.

**#1**
*B/C ALBUM*
*FAITH*
George Michael
Columbia

**#1**
*COUNTRY ALBUM*
*REBA*
Reba McEntire
MCA

**#1**
*12" SINGLE*
*MERCEDES BOY*
Pebbles
MCA

## WINNER'S CIRCLE

*RAG DOLL*
Aerosmith
Geffen

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

# CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

| | | | Last Week | Total Weeks |
|---|---|---|---|---|
| 1 | *DIRTY DIANA* (Epic 34 07739) | Michael Jackson | 3 | 9 |
| 2 | *FOOLISH BEAT* (Atlantic 7-89109) | Debbie Gibson | 1 | 11 |
| 3 | *THE FLAME* (Epic 34-07745) | Cheap Trick | 7 | 13 |
| 4 | *MAKE IT REAL* (MCA MCA-53311) | The Jets | 4 | 11 |
| 5 | *THE VALLEY ROAD* (RCA 7645-7-R) | Bruce Hornsby & The Range | 6 | 10 |
| 6 | *POUR SOME SUGAR ON ME* (Mercury/PolyGram 870 298-7) | Def Leppard | 14 | 10 |
| 7 | *MERCEDES BOY* (MCA 53279) | Pebbles | 10 | 9 |
| 8 | *TOGETHER FOREVER* (RCA 8319-7-R) | Rick Astley | 2 | 12 |
| 9 | *NITE AND DAY* (Uptown/Warner Bros. 7-28192) | Al B. Sure! | 12 | 13 |
| 10 | *ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900) | Prince | 9 | 10 |
| 11 | *ONE MORE TRY* (Columbia 38 07773) | George Michael | 5 | 12 |
| 12 | *NEW SENSATION* (Atlantic 7-89080) | INXS | 17 | 8 |
| 13 | *NOTHIN' BUT A GOOD TIME* (Enigma/Capitol B-44145) | Poison | 13 | 11 |
| 14 | *I STILL BELIEVE* (MCA MCA-53288) | Brenda K. Starr | 15 | 14 |
| 15 | *HOLD ON TO THE NIGHT* (EMI-Manhattan B-50106) | Richard Marx | 20 | 7 |
| 16 | *CIRCLE IN THE SAND* (MCA MCA-53308) | Belinda Carlisle | 8 | 12 |
| 17 | *RUSH HOUR* (EMI- Manhatten B-50118) | Jane Wiedlin | 21 | 9 |
| 18 | *HANDS TO HEAVEN* (A&M 2991) | Breathe | 23 | 9 |
| 19 | *LOST IN YOU* (Warner Bros. 7-27927) | Rod Stewart | 22 | 9 |
| 20 | *ROLL WITH IT* (Virgin 7-99326) | Steve Winwood | 28 | 4 |
| 21 | *SIGN YOUR NAME* (Columbia 38-07911) | Terence Trent D'Arby | 24 | 6 |
| 22 | *MAKE ME LOSE CONTROL* (Arista AS1-9686) | Eric Carmen | 25 | 7 |
| 23 | *KISS ME DEADLY* (Dreamland/RCA 6866-7) | Lita Ford | 16 | 14 |
| 24 | *EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684) | Daryl Hall John Oates | 11 | 12 |
| 25 | *PARADISE* (Epic 34-07904) | Sade | 27 | 8 |
| 26 | *SHATTERED DREAMS* (Virgin 7-99383) | Johnny Hates Jazz | 19 | 15 |
| 27 | *PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J) | D.J. Jazzy Jeff & The Fresh Prince | 32 | 8 |
| 28 | *BEDS ARE BURNING* (Columbia 38-07433) | Midnight Oil | 26 | 14 |
| 29 | *COLOUR OF LOVE* (Jive/Arista JS1-9707) | Billy Ocean | 33 | 6 |
| 30 | *WE ALL SLEEP ALONE* (Geffen 7-27986) | Cher | 18 | 13 |
| 31 | *1-2-3* (Epic 34-07921) | Gloria Estefan and the Miami Sound Machine | 37 | 5 |
| 32 | *TALL COOL ONE* (Es Paranza/Atlantic 7-99348) | Robert Plant | 36 | 10 |
| 33 | *I DON'T WANNA LIVE WITHOUT YOUR LOVE* (Reprise/Warner Bros. 7-27855) | Chicago | 41 | 5 |
| 34 | *JUST GOT PAID* (Columbia 38-07744) | Johnny Kemp | 39 | 8 |
| 35 | *I SHOULD BE SO LUCKY* (Geffen 7-27922) | Kylie Minogue | 40 | 8 |
| 36 | *I DON'T WANNA TO GO ON WITH YOU LIKE THAT* (MCA-53345) | Elton John | 44 | 3 |
| 37 | *DO YOU LOVE ME?* (Motown Y 448F) | The Contours | 45 | 4 |
| 38 | *LOVE CHANGES(EVERYTHING)* (Capitol B-44137) | Climie Fisher | 43 | 8 |
| 39 | *PIANO IN THE DARK* (A & M AM3003) | Brenda Russell featuring Joe Esposito | 29 | 21 |
| 40 | *NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J) | Samantha Fox | 30 | 19 |
| 41 | *TWO OCCASIONS* (Solar/Capitol 70015) | The Deele | 34 | 18 |
| 42 | *ANYTHING FOR YOU* (Epic 34-07759) | Gloria Estefan and Miami Sound Machine | 31 | 23 |
| 43 | *TOMORROW PEOPLE* (Virgin 7-99347) | Ziggy Marley & The Melody Makers | 48 | 7 |
| 44 | *RAG DOLL* (Geffen 7-27915) | Aerosmith | 50 | 5 |
| 45 | *TROUBLE* (Mercury 870 154-7) | Nia Peeples | 46 | 9 |
| 46 | *UNDER THE MILKY WAY* (Arista AS1-9673) | The Church | 35 | 13 |
| 47 | *THE TWIST* (Tin Pan Apple/Polydor 887 571-7) | Fat Boys | 59 | 3 |
| 48 | *SHOULD I SAY YES?* (Atlantic 7-89108) | Nu Shooz | 42 | 12 |
| 49 | *HEART OF MINE* (Columbia 38-07780) | Boz Scaggs | 38 | 10 |
| 50 | *LITTLE WALTER* (WING/PolyGram 887 385-7) | Tonyl Tonil Tonel | 55 | 6 |
| 51 | *SIMPLY IRRESISTIBLE* (EMI-Manhattan B-50133) | Robert Palmer | DEBUT | |
| 52 | *FORGIVE ME FOR DREAMING* (Chrysalis VS4-43237) | Elisa Fiorillo | 53 | 8 |
| 53 | *BLACK AND BLUE* (Warner Bros. 7-27891) | Van Halen | 47 | 7 |
| 54 | *SUPERSONIC* (Ruthless/Atlantic 7-99328) | J. J. Fad | 52 | 10 |
| 55 | *LOVE WILL SAVE THE DAY* (Arista AS1-9720) | Whitney Houston | DEBUT | |
| 56 | *FEELINGS OF FOREVER* (MCA - 53325) | Tiffany | 61 | 4 |
| 57 | *I'LL ALWAYS LOVE YOU* (Arista AS1-9700) | Taylor Dayne | 64 | 4 |
| 58 | *WISHING I WAS LUCKY* (UNI/MCA 50000) | Wet Wet Wet | 63 | 6 |
| 59 | *IN YOUR SOUL* (EMI-Manhattan B-50134) | Corey Hart | 71 | 4 |
| 60 | *I KNOW YOU'RE OUT THERE SOMEWHERE* (Polydor/PG 887 600-7) | The Moody Blues | 66 | 4 |
| 61 | *DARLIN' DANIELLE DON'T* (CBS Associated ZS4-07909) | Henry Lee Summer | 57 | 6 |
| 62 | *YOU HAVE PLACED A CHILL IN MY HEART* (RCA 8619-7-RA1) | Eurythmics | 62 | 6 |
| 63 | *FAST CAR* (Elektra 7-69412) | Tracy Chapman | 77 | 3 |
| 64 | *STRANGE BUT TRUE* (Reprise 7-27998-A) | Times Two | 51 | 17 |
| 65 | *I DON'T WANT TO LIVE WITHOUT YOU* (Atlantic 7-89101) | Foreigner | 49 | 16 |
| 66 | *WISHING WELL* (Columbia 38-07675) | Terence Trent D'Arby | 54 | 25 |
| 67 | *ANGEL* (Geffen 7-28249) | Aerosmith | 56 | 23 |
| 68 | *DREAMING* (Virgin/A & M AM 3002) | Orchestral Manoeuvres In The Dark | 58 | 17 |
| 69 | *HERE WITH ME* (Epic 34-07901) | REO Speedwagon | 84 | 2 |
| 70 | *SAYIN' SORRY (DON'T MAKE IT RIGHT)* (Vendetta/A&M VV-7200) | Denise Lopez | 78 | 3 |
| 71 | *WAIT* (Atlantic 7-89126) | White Lion | 60 | 19 |
| 72 | *ALWAYS ON MY MIND* (EMI-Manhattan B 50123) | Pet Shop Boys | 65 | 15 |
| 73 | *SAY IT'S GONNA RAIN* (Epic 34-07908) | Will To Power | 83 | 3 |
| 74 | *I HATE MYSELF FOR LOVING YOU* (Blackheart/CBS ZS4 07919) | Joan Jett and the Blackhearts | 81 | 2 |
| 75 | *BOOM! THERE SHE WAS* (Warner Bros. 7-27976) | Scritti Politti featuring Roger | 82 | 2 |
| 76 | *MOST OF ALL* (MCA MCA-53258) | Jody Watley | 69 | 10 |
| 77 | *WHEN IT'S LOVE* (Warner Bros. 7-27827) | Van Halen | DEBUT | |
| 78 | *SWEET CHILD O' MINE* (Geffen 7-27963) | Guns n' Roses | 89 | 2 |
| 79 | *PLEASE DON'T GO GIRL* (Columbia 38-07700) | New Kids On The Block | 88 | 3 |
| 80 | *KNOCKED OUT* (Virgin 43252) | Paula Abdul | 87 | 2 |
| 81 | *JOY* (Elektra 7-69401) | Teddy Pendergrass | 86 | 2 |
| 82 | *ELECTRIC BLUE* (Chrysalis VS4 43201) | Icehouse | 67 | 21 |
| 83 | *ALL FIRED UP* (Chrysalis VS4 43268) | Pat Benatar | DEBUT | |
| 84 | *WHERE DO BROKEN HEARTS GO* (Arista AS1-9674) | Whitney Houston | 60 | 19 |
| 85 | *IF IT ISN'T LOVE* (MCA 53264) | New Edition | DEBUT | |
| 86 | *ROOTY TOOT TOOT* (Mercury/PolyGram 870 327-7) | John Cougar Mellencamp | 80 | 3 |
| 87 | *PINK CADILLAC* (EMI-Manhattan B-50117) | Natalie Cole | 68 | 18 |
| 88 | *MY GIRL* (Capitol B-44124) | Suavé | 72 | 16 |
| 89 | *FOREVER YOURS* (Epic 34-07900) | Tony Terry | DEBUT | |
| 90 | *DA' BUTT* (From School Daze)(EMI-Manhattan 50115) | E.U. | 73 | 13 |
| 91 | *WHEN WE KISS* (Synthicide/Enigma B-75018) | Bardeux | 74 | 13 |
| 92 | *RHYTHM OF LOVE* (Mercury/Polygram 870 323-7) | Scorpions | 90 | 4 |
| 93 | *WAIT ON LOVE* (Columbia 38-07794) | Michael Bolton | 85 | 4 |
| 94 | *WHEN YOU WALK IN THE ROOM* (Chrysalis VS4 43252) | Paul Carrack | 91 | 4 |
| 95 | *TAKE IT WHILE IT'S HOT* (Atco 7-99352) | Sweet Sensation | 76 | 13 |
| 96 | *PROMISE ME* (Fever/Sutra 1917) | The Cover Girls | 79 | 14 |
| 97 | *NIGHTIME* (Virgin 99350) | Pretty Poison | 75 | 14 |
| 98 | *WILD, WILD WEST* (Jive/RCA 1086-7-JXAB) | Kool Moe Dee | 93 | 8 |
| 99 | *I'M STILL SEARCHING* (EMI-Manhattan B-50116) | Glass Tiger | 92 | 13 |
| 100 | *ROCKET 2 U* (MCA MCA-53254) | The Jets | 94 | 24 |

*GO SOUTH, YOUNG MEN – CBS Records/Nashville staff and artists played host to New York CBS executives, Walter Yetnikoff, President CBS Records Inc. (second from right), and Tommy Mottola, President CBS Records Division (far right), during Fan Fair '88. Yetnikoff and Mottola are pictured here backstage at the CBS Records Fan Fair show with Roy Wunsch, Sr. Vice President Nashville Operations, CBS Records Division, and CBS recording artists Charlie Daniels and Janie Frickie.*

# NARM To Retailers: Got Shoplifters? Call Us.

NEW YORK – NARM, in its continuing effort to shoot down shoplifters, has installed a toll-free nationwide hotline to receive theft/shoplifting reports nationwide. The number is (800) 234-NARM.

According to a recent theft loss survey, shoplifting – in large and small forms – has been increasing nationwide, with CDs a particularly enticing target. With the hotline, NARM hopes to alert retailers of problems in a given area, and to provide written summaries of the ways and means of shoplifters around the country and send them to members in the soon-to-be-unveiled *Shrink Link* newsletter.

According to the Musicland Group's Keith Wanke, chairman of NARM's Loss Prevention Committee, "While some may initially wonder why they should alert other stores in their market after they have been shoplifted, because saving the other guy from being hit won't change the fact that they have suffered a loss – the bottom line is that if the criminals know they are being closely monitored by *everyone* in town, they'll move on. And if every town is linked by NARM's hotline and *Shrink Link*, we will have a better chance of putting the thieves out of business."

# BMI Announces New Agreement With Background Music Industry

LOS ANGELES – BMI and the background music industry (companies that provide recorded or satellite transmitted music services to retail and service establishments) have reached a new long-term agreement that includes several concepts aimed at broadening the licensing of BMI music.

"The new agreement is the result of over two years of active negotiations between BMI and representatives of the background music industry," said Tom Annastas, BMI, Assistant Vice President, General Licensing.

"The agreement is fair and equitable to both sides and gives us a platform to forge a new relationship over the years ahead. We're also pleased that the extended term of the agreement will lend stability to our relationship with the background music industry and give us the opportunity to achieve some of our long-term goals." Significantly, said Annastas, the new agreement creates incentives on both sides for the expansion of awareness among music users of the need for performing rights licenses.

One of the incentives is an advertising and promotion campaign that is currently being planned under the auspices of a joint task force with representatives from both BMI and the background music industry.

"We plan to aggressively carry the music licensing message to the full spectrum of retail and service establishments nationwide," said Annastas.

# Justice Department Says BMI Should Continue Bonus Payments

NEW YORK – BMI should continue to pay bonuses on all BMI repertoire regardless of the present affiliation of the writer or composer, according to a preliminary verbal notification from the Justice Department, which had been investigating BMI's 1987 Payment Plan. The Justice Department found that the Plan would have discriminated against writers who were no longer affiliated with BMI by paying less for works they left with BMI than the same works would earn if the writers remained with BMI. Since this may have prevented writers form leaving BMI, to avoid suffering a cut in royalty payments, the Justice Department found that the Plan was in violation of BMI's anti-trust decree.

The issue is a continuing sore point between BMI and ASCAP. According to a BMI statement – which also tersely says that "BMI had been informed that the Antitrust Division of the Justice Department is now examining ASCAP's policies with respect to payments to its former writers" – "It is BMI's view that the central issue has been, and remains, a songwriter's ability to freely move his or her share of copyrights to the performing rights organization of one's choice. BMI will continue to press for this freedom using all available means."

"I assume that BMI will now honor its agreements with writers and treat all BMI writers – past and present – alike," said ASCAP president Morton Gould, who also suggested that writers had been "co-erced" into resigning from ASCAP and re-affiliating with BMI.

"In the future as in the past," said BMI president Frances W. Preston, "we will look for new ways to better serve BMI songwriters, composers and copyright holders, and maximize their income. This is the goal of the new payment schedule. It has been, and will always be, our priority."

# CD3 Meeting Held

NEW YORK – A meeting was held Thursday, June 21 to plan an industry-wide launch of CD3. The latest in compact disc technology – this three inch disc can carry a maximum of twenty minutes of audio. It can be played on any standard compact disc player by using a disc adapter similar to the one used for a 45rpm record.

The meeting held at Sony's New York office, was attended by marketing executives from 20 record companies. The purpose – to initiate a successful industry-wide consumer education campaign for the new configuration. Capitol Records' Joe Mansfield presented the results of a retailer survey on CD3 placement of product currently in stores. A&M's Jane Simon proposed several generic advertising campaign ideas. She was followed by CBS's Jerry Shulman who presented proposals for an industry-wide promotion. Marc Finer of Communication Research, Inc., gave the labels a report on CD3 hardware and accessories.

Major shipment announcements were made by CBS, Elektra/Asylum and Virgin promising works by top artists by July 8, 1988. CBS will release 40 titles including George Michael, Michael Jackson, Gloria Estefan & The Miami Sound Machine and Bruce Springsteen. Keith Sweat and Tracy Chapman will come from Elektra/Asylum and a Steve Winwood single will be released by Virgin.

A&M shipped six CD3 titles to stores last week including Sting, OMD and Squeeze. Six more A&M titles will be released in August. Other labels including Rhino and Rykodisc have had CD3 single titles in stores for more than two months. "We are committed to exploring as an industry, the most effective, creative ways to introduce this exciting product to the consumer," stated Hale Milgrim, Senior Vice President of Marketing, Elektra/Asylum.

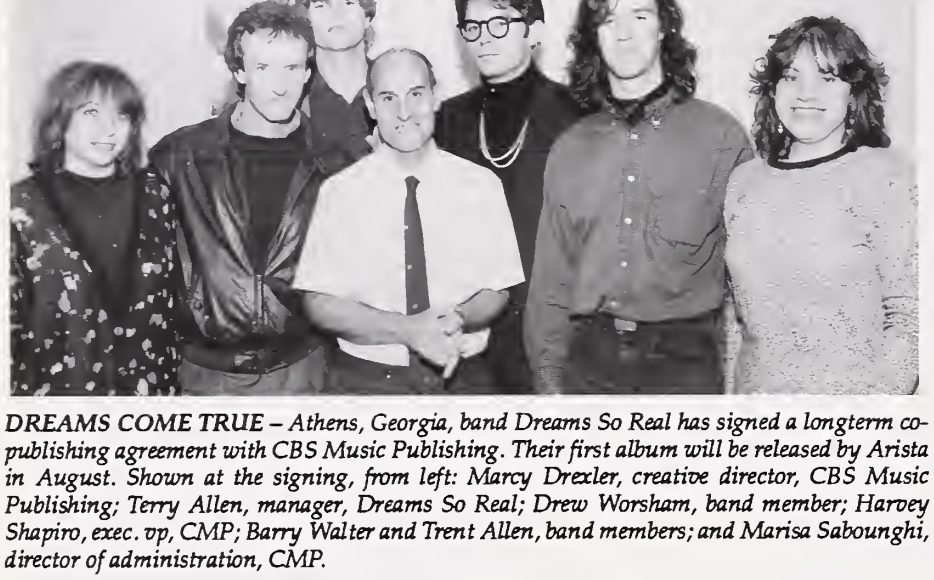
Ideas for an industry-wide CD3 promotion and merchandising campaign were discussed and will be presented at a NARM/RIAA Merchandising Committee meeting in Chicago on June 27.

*SUMMERTIME SINGLE – Dance diva Nocera is shown putting the finishing touches on her latest single for Sleeping Bag Records, "Tell U So," at Manhattan Masterdisk studios. Shown, from left: Howie Weinburg, Masterdisk; Nocera; Floyd Fisher, Nocera's producer/manager; and Steve Starring, Sleeping Bag.*

# Disctronics Goes Public

NEW YORK – Disctronics, the large Melbourne, Australia-based CD manufacturer, is set to become a public listed compnay under a planned transaction involving present owners Quatro Ltd. and its associated company, Pro-image Studios Ltd.. Public listing will be through BGL International LTD., which will change its name to Disctronics LTD. Quatro and Pro-Image will retain majority ownership after $20.6 million is raised from institutional investors.

Among Disctronics' holdings are plants in Huntsville, Alabama, Anaheim, California and Southwater, England; its total annual capacity is 65 million discs. As part of its expanded activities – it is now the third largest CD manufacturer in the world – Disctronics is moving its head office from Melbourne to New York City.



*DREAMS COME TRUE – Athens, Georgia, band Dreams So Real has signed a longterm co-publishing agreement with CBS Music Publishing. Their first album will be released by Arista in August. Shown at the signing, from left: Marcy Drexler, creative director, CBS Music Publishing; Terry Allen, manager, Dreams So Real; Drew Worsham, band member; Harvey Shapiro, exec. vp, CMP; Barry Walter and Trent Allen, band members; and Marisa Sabounghi, director of administration, CMP.*

## TICKERTAPE

NEW YORK – The ASCAP Foundation will be sponsoring its 10th Musical Theatre Workshop, beginning in October. Composer Charles Strouse will be the director and interested writers should submit a resume and cassette of four original theatre-type songs to Bernice Cohen, Director of Music Theatre Activities, ASCAP, One Lincoln Plaza, New York, NY 10023...It's not too late to sign up for the Music & Performing Arts Unit of B'nai B'rith's 24th annual awards dinner and dance, honoring Andrew Lloyd Webber and Tony Martell. That's June 21 at New York's Marriott Marquis Hotel; interested parties should contact Lawrence B. Goldberg at (212) 696-5900...The RIAA wants to emphasize that the Supreme Court's recent decision, in K-Mart Corp. v. Cartier Inc., that a U.S. trademark owner may not use its trademark rights to prevent importation into the U.S. of trademarked products made overseas by that company's affiliate or subsidiary, does *not* affect U.S. copyright owners' rights to prevent parallel imports of sound recordings under the Copyright Law...The Black Music Association is forming a Gospel Music Association. Anybody interested in information about becoming a member should write the BMA at 307 South Broad St., Philadelphia, PA 19107...David Bowie will make a rare appearance, July 1, when he teams up at London's Dominion Theatre with Montreal's LA LA LA Human Steps dance group for a collaborative work, part of a week-long celebration of London's innovative ICA (Institute of Contemporary Art). The week will also feature a collaboration between David Byrne and the brass band from *Les Miserables*, the Kronos Quartet, and others...The Harry Fox Agency has reached a settlement agreement between its publisher-principals Peer International and Southern Music and Puerto Rico-based Alpha Records and DNA Records, in a dispute over the unlicensed uses of nine compositions. The settlement provides the labels pay more than $33,000 in royalties to the publishers, along with $60,000 in legal fees...When school reconvenes this September, it'll be Michael Bolton whose face will adorn the *Connections* magazine poster – seen on the walls of 5,000 high schools across the country...We screwed up: In the recent Pretty Poison New Face, we said that their debut Virging album was eponymous. It's not, it's called *Catch Me I'm Falling*...The final report on "Audio Preservation: A Planning Study," a research project carried out by the Associated Audio Archives Committee of the Association for Recorded Sound Collections, is now available. The 862-page report costs $42.95 and can be ordered from Elwood McKee, 118 Monroe St. #610, Rockville, MD 20850...New on the bookshelves: *This Ain't No Disco: The Story of CBGB* by Roman Kozak, with photos by Ebet Roberts ($9.95, Faber and Faber).

## EXECUTIVES ON THE MOVE

*Novik* *Acquaviva* *Hawkins* *Warner*

**Novik Appointed** – Dave Novik has been named Vice President, A&R, West Coast, Epic/Portrait Records. Novik will oversee all aspects of talent acquisition, repertoire selection and recording for CBS Records artists on the West Coast, and will supervise the West Coast A&R staff.

**Acquaviva Advances** – Kathy Acquaviva has been named West Coast Director of Media Relations, Atlantic Records. Acquaviva will be based at the company's Los Angeles offices. The announcement was made by Atlantic Vice President of Artist Relations & Media Development P... Cooper.

**Hawkins Upped** – Curtis Hawkins has been promoted to the position of Regional Sales Manager, Midwest, A&M Records. Hawkins most recently served as the Local Marketing Coordinator at the company's Los Angeles headquarters.

**Warner Joins Capitol** – John Warner has been appointed Director, Artist and Product Development, for Capitol Records. Warner was previously Associate Director of Product Management at Epic Records.

**Clark, Sudakoff Upped** – Bob Clark has been promoted to the position of West Coast Regional Pop Promotion Director, and Rick Sudakoff was appointed to Midwest Regional Pop Promotion Director, Atlantic Records.

**Garner, Holben Relocated** – Rusty Garner, National Director, Video/Club Promotion, EMI-Manhattan Records has relocated to the East Coast from Los Angeles and will now be based in New York City. Howard Holben, National coordinator, Video/Club Promotion, EMI-Manhattan Records has also relocated to the New York office.

**Korman Elected** – ASCAP General Counsel Bernard Korman has been elected President of the Copyright Society of the USA. The Copyright Society's membership consists of individuals, business organizations, law firms and associations involved in or affected by copyright.

**Lincoln Named** – Cathy Lincoln has been named to the newly created position of Director, Alternative Marketing for Capitol Records. Lincoln's department will promote new and developing artists at the retail level.

**Curry Promoted** – Russ Curry has been appointed to the newly created position of Vice President, Europe, A&M Records. Curry was recently Director of European Operations and will continue to oversee the Paris branch.

**Suddarth Chosen** – Linda J. Suddarth has been appointed Regional Credit Manager, Southeast and Middle Atlantic areas, CBS Records. Suddarth previously held credit supervisory positions in the PolyGram organization for seven years.

**Costello Appointed** – Sue Costello has been appointed Philadelphia Branch Marketing Coordinator, WEA. In 1982, Costello was honored as "The WEA Media Specialist of the Year."

**Nixon Named** – Diane Nixon has been named Supervisor of Office Services, Capitol Records East Coast.

**Edelstein Elevated** – Marcia Edelstein has been promoted to the position of Director of Creative Services for Elektra Records. Prior to her appointment, Edelstein served as Director of Advertising and Merchandising.

**Nissen Named** – Melanie Nissen has been appointed Creative Director for Virgin Records. In her new position, Nissen will oversee all aspects of the design and production of the company's product.

**Lapinsky Appointed** – Joyce Lapinsky has been appointed Professional Manager, EMI Music Publishing, North America. Lapinsky will be responsible for the promotion and placement of the company's songs as well as the acquisition and development of talent.

**Donio, Gianchetti Named** – The National Association of Recording Merchandisers (NARM) have announced the simultaneous hiring of a new Director of creative services, James J. Donio, and promotion of the previous director, Raymond Gianchetti to the position of Director of Public Relations and Special Projects.

**LMR Ups Three** – LMR, the young independent record company, has named Larry Moelis Director of Legal and Business Affairs for LeFrak Entertainment. Jennifer Insogna has been named Director of Music Publishing for LeFrak and Randy Moelis has been named Director of Promotion and Marketing for LMR.

**Gordon Joins Owens** – Robert Gordon Jr. has been named Production Operations Manager for the Jim Owens Companies. Gordon's past efforts include the production of the Cinemax special, "A Session With Chet Atkins C.G.P."

**FRINGE BENEFITS** – To coincide with A&M's annual national meetings, the label hosted a couple of showcases last week at the Sunset Strip's Whiskey A Go-Go. **The Wagoneers, Soul Asylum, Toni Childs, Michael Anderson** and **Brenda Russell** were featured performers at the events. Among the celebs spotted grooving to the rhythms and partaking in the free drinks were **Marti Jones, Janis Ian, Bangle Michael Steel, Breathe, Boz Scaggs, David & David**, actress **Meg Ryan, Pam Springsteen, OMD**, and **Paul Kelly** with his **Messengers**.

In addition, during A&R presentations held on the A&M lot, label staffers were treated to performances by **Paul Kelly & The Messengers, Marti Jones** with **Janis Ian, Raheem** (A&M's first rap act), **John Hiatt** and **Tuck & Patti**.

**...YOU SAY IT'S YOUR BIRTHDAY?** – Levine/Schneider Public Relations hosted its 5th Anniversary bash last week at Melrose Ave.'s oh-too-chic eatery, Tommy Tang's. Among those in attendance at the festivities were **Princess Stephanie, Bobcat Goldthwait, Slash** from **Guns & Roses**, members of **Mr. Mister, Gene Simmons** and **Paul Stanley** of **KISS, Michael Des Barres, Gina Schock** of **House Of Schock**, actor **Richard Moll** ("Night Court"), **Spyro Gyra, Danny Wilde, Carla Olson** of the **Textones** and **Dale Bozzio**.

*WELL, THEY LOOK HAPPY ENOUGH... – Pictured backstage following the Dan Reed Network's recent sold-out appearance at Hollywood's Club Lingerie are Motley Crue's Tommy Lee (left) and Reed. Following the show, Reed stated: "If Bruce Springsteen can be America's main lover, then I want our music to be America's mistress." Hmm...*

**BIG NEWS ABOUT A COUPLE 'O' SHOWS** – **Basia** turned in her first-ever U.S. appearance last week at the Roxy. The Polish-born vocalist performed a set that sufficiently wowwed the audience and local critics alike. Her Epic debut, *Time And Tide*, is presently gaining momentum due to rejuvenated radio play and is currently logged high in the top ten on the *Cash Box* Jazz Chart. The most notable celebs in attendance were easily **KISS' Paul Stanley** and **Gene Simmons**.....Over the weekend we attended **Depeche Mode's** "Concert For The Masses" celebration at the Rose Bowl. Joining the British hitmakers were Enigma act **Wire**, EMI-Manhattan recording artists **Thomas Dolby & The Lost Toy People** and A&M act **OMD**. One insider dubbed the event the "Monsters Of Post-Modern Rock" tour. 100,000 screaming fans with an addiction to hairspray and mousse made this a very special event indeed.....**Graham Parker** proved a big draw in the L.A. area as well. After selling out two Roxy showcases, RCA decided to add an additional show at the Palace Theatre to the performer's agenda. During his brilliant set, Parker performed not only material off his RCA debut, *The Mona Lisa's Sister*, but culled several classics from his earlier projects. Simply great.

**BLURBS, BLURBS, BLURBS** **Green On Red** are currently shopping for a deal - will an certain underdog (but highly respected) label emerge triumphantly? Time will tell.....from what we hear, a couple of major labels are beginning to look at **They Might Be Giants** *very* seriously. We'll keep you posted.....the latest L.A. "buzz" is happening for such local bands as **Double Freak** and **Double D Nose**. Keep an open ear.....The legendary songwriting team of Holland-Dozier-Holland will be saluted with a fundraising dinner to benefit the National Academy of

*DARDEN SMITH – You've read all about him... you've heard the hype... now go check out his excellent self-titled Epic debut. You'll be pleased...*

Songwriters on June 30. The event will be hosted by producer/songwriter Michael Masser.....The Agoura-based JCI label have recently begun issuing their successful "Baby Boomer Classics" series on compact disc. Among the initial releases are such titles as *Party Time Fifties, Sock Hoppin' Sixties* and *Mellow Sixties* - all feature original songs by the original artists. Forthcoming titles include *Electric Seventies* and *Love Sixties*. The series has been called "the Cadillac of compilations".....Enigma's platinum sellers **Stryper** return this week with their brand new album, *In God We Trust*; the first single and video will be "Always There For You." To commemorate the blessed event, Enigma hosted a pre-release bash at L.A.'s Stock Exchange. Be on the lookout for a major national tour in late summer. Amen!.....**Bobcat Goldthwait**, when asked when asked why he was a practicing vegetarian, stated: "Basically, I never eat anything that comes when you call..." Vegetarian or not, Goldthwait has decided to call his upcoming Chrysalis LP *Meat Bob*..... Enough said.....

Until next week...

**Tom De Savia**
**Los Angeles**

**12-INCH REPORT** – Pop programmers and other trend-watching mavens take note: if **Johnny Kemp's Teddy Riley** produced "Just Got Paid" (Columbia) hits nearly as hard as, say, **Pebbles's** pop top ten "Mercedes Boy" (MCA) clubland will soon rule the pop charts. While neither song sounds like the return of **George Clinton**, both mark a new interest in a non-mechanized funk sound with a distinct hip-hop influence. Other dance singles with pop potential include:

**Sinitta**, "Cross My Broken Heart" (Atlantic) – Stock, Aitken, and Waterman, the production team that worked up **Rick Astley's** current smash "Together Forever," wrote and produced this slab of teenie-pop. Slick as ice, sure, but bouncy beyond belief. S.A.W. have the same genuine gift for melodies as **Debbie Gibson** and **George Michael**, and they toss off about four good ones here. Melodies alone don't add up to meaning, but they are fun, and so is this.

**Salt-N-Pepa**, "Shake Your Thang" (Next Plateau) – With his recent singles for **Sweet Tee, Kid-N-Play**, and **Antoinette**, producer **Hurby Luv Bug** pushed rap into thick and funky R&B territory, offering a poppier alternative to more groove oriented **James Brown** styled rap. Those records sounded like old **Clarence Carter** songs with raps on top of them. "Shake Your Thang," from the hotly anticipated *A Salt With A Deadly Pepa*, continues in that style. No scratching, no st-st-stuttering samples, just a deep, foinky groove with a catchy sung chorus and raw rapping from the duo that gave us "Push It." Percussion and vocals courtsey of go-go group **E.U.** who scored with "Da Butt."

*ALL YOU NEED IS LOVE – Regina performed her current single, "Extraordinary Love," at the Dixie Dance Kings convention in Atlanta two weeks ago. Pictured at the record pool convention are Tom Willits (Broadbeard Productions), Regina, and Ken Komisar (Atlantic Records).*

**Regina**, "Extraordinary Love," (Atlantic) – In tone and title this is the follow-up to Regina's 1986 hit "Baby Love." The hyped teen beats, hooky horns, and propulsive synth bass are courtsey of producer **Fred Zarr** (Debbie Gibson). The delightful melody is courtesy of Regina, who co-wrote the song with **Eric Beall. Michael Huchinson** of **INXS** did the dub mix.

**CHARITY AUCTION ACTION** - The **T.J. Martell Foundation** rock 'n' roll memorabilia auction on Saturday, June 18, raised $127,600 for research to fight lukemia, cancer and aids. The list of superstars who donated items includes **Michael Jackson** (an autographed hat from the "Billie Jean" video), **Keith Richards** (a personal wake-up call), **Run-DMC** (their sneakers, laces not included), and **Tony Bennett** (his portrait of **Frank Sinatra**), as well as **Bob Dylan, Lou Reed, Bruce Springsteen, Pat Benatar, Talking Heads, Whitney Houston** and more than thirty others. The top bid of the afternoon went for **Madonna's** bustier (autographed), for which some generous soul paid $9,000. Heated bidding for Michael Jackson's autographed hat ended with an unidentified phone-in bid of $3,750. Rumours that it was Michael himself on the phone trying to buy back his headgear quickly swept the prestigious **Sotheby's** auction house, only to disappear nearly as quickly (and be revived here). The T.J. Martell Foundation for Luekemia, Cancer and Aids Research was founded in 1975 by a small group of record executives in memory of 21-year-old luekemia victim T.J. Martell. To date the foundation has raised over $22 million.

**BOWERY ROCK** – The new book *This Ain't No Disco* (Farber and Farber, $9.95) is an oral history of **CBGB**, the lower Manhattan rock club where, according to legends passed down from one generation of mythmongers to the current generation of mythmongers, punk all started in and around 1976. Interviews with important scenemakers, musicians (notably **Lenny Kaye** and **Richard Lloyd**), rock critics (**Robert Christgau** and **Legs McNeil**), and CBGB staff members are lovingly melded together by music journalist **Roman Kozak**. It's not a comprehensive history of punk or the New York club scene (though it at times tries to

*ROXANNE, ROXANNE – The Real Roxanne is back in action. Shown in Def Jam's Chung King House of Metal Studio working on her new single and album for Select Records are, from left, producers Darryl Pierce of L.A. Posse (LL Cool J's producers), Jam Master Jay (Run-DMC's deejay), Dwayne Simon of L.A. Posse, and The Real Roxanne.*

be), but it adds up to a fitting tribute to CBGB owner **Hilly Kristal**, without whom, as Kozak proves, there would have been no **Ramones, Dead Boys, Television** or **Blondie**. Full of memories of outrageous times in an outrageous place, *This Ain't No Disco* has some stories to tell, and Kozak orgainizes those stories into a history of a dive bar that became an underground rock mecca.

**TASTY BITS** – Enigma threw a combined release party/video shoot for **Devo** at the World two weeks ago to celebrate the new *Total Devo*. **Matt Dillon** came. So did **Henry Rollins**. **Ivan Ivan** (who remixed the Spud Boys' current single "Disco Dancer") deejayed...The **Meat Puppets** play two New Music Seminar shows, July 16, CBGB, and July 18, Maxwell's...A new album from **Let's Active**, the brainpuppy of Amerindie pop production god **Mitch Easter**, is due in July. *Every Dog Has His Day* (I.R.S.) was produced by Easter and John Leckie (**XTC, Simple Minds, Be-Bop Deluxe, Pink Floyd**)...Speaking of I.R.S., the I.R.S. New Music Seminar showcase is scheduled for CBGB, July 18, and features **Timbuk 3, Peter Holsapple, The Balancing Act**, and **Jules Shear** and the **Reckless Sleepers**.

**Joe Levy**
**New York**

# CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

| | | LW | WOC |
|---|---|---|---|
| 1 | *OU812 9.98*<br>VAN HALEN (Warner Bras.25732)WEA | 1 | 3 |
| 2 | *FAITH*<br>GEORGE MICHAEL (Columbia OC 40867)CBS | 2 | 32 |
| 3 | *OPEN UP AND SAY...AHHI 8.98*<br>POISON (Enigma C1-48493)CAP | 3 | 7 |
| 4 | *STRONGER THAN PRIDE*<br>SADE (Epic OE 44210)CBS | 6 | 5 |
| 5 | *DIRTY DANCING 9.98*<br>ORIGINAL MOTION PICTURE SOUNDTRACK<br>(RCA 6408-1-R)RCA | 5 | 40 |
| 6 | *TOUGHER THAN LEATHER 8.98*<br>RUN D.M.C.(Profile PRO-1265)IND | 4 | 5 |
| 7 | *SCENES FROM THE SOUTHSIDE 9.98*<br>BRUCE HORNSBY & THE RANGE<br>(RCA 6686-1-R)RCA | 8 | 7 |
| 8 | *LOVESEXY 8.98*<br>PRINCE (Paisley Park 25720)WEA | 7 | 6 |
| 9 | *HYSTERIA 9.98*<br>DEF LEPPARD (Mercury 830 675-1)POL | 14 | 46 |
| 10 | *APPETITE FOR DESTRUCTION 8.98*<br>GUNS AND ROSES<br>(Geffen GHS 24148)WEA | 13 | 44 |
| 11 | *INTRODUCING THE HARDLINE ACCORDING TO*<br>TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS | 9 | 37 |
| 12 | *NOW AND ZEN 9.98*<br>ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA | 12 | 17 |
| 13 | *TRACY CHAPMAN 8.98*<br>(Elektra 60774)WEA | 16 | 11 |
| 14 | *SAVAGE AMUSEMENT 8.98*<br>SCORPIONS<br>(Mercury 832 963-1)POL | 10 | 8 |
| 15 | *BAD*<br>MICHAEL JACKSON (Epic OE 40600)CBS | 11 | 41 |
| 16 | *LET IT LOOSE*<br>GLORIA ESTEFAN AND MIAMI SOUND MACHINE<br>(Epic OE 40769)CBS | 15 | 55 |
| 17 | *DIESEL AND DUST*<br>MIDNIGHT OIL (Columbia BFC 40967)CBS | 17 | 21 |
| 18 | *PEBBLES 8.98*<br>(MCA 42094)MCA | 18 | 20 |
| 19 | *MORE DIRTY DANCING 9.98*<br>ORIGINAL MOTION PICTURE SOUNDTRACK<br>(RCA 6965-1-R)RCA | 20 | 16 |
| 20 | *IN EFFECT MODE 8.98*<br>AL B. SUREI(Uptawn/Warner Bras. 9 25662-1) | 26 | 8 |
| 21 | *KICK 9.98*<br>INXS (Atlantic 81796-1)WEA | 21 | 34 |
| 22 | *LAP OF LUXURY*<br>CHEAP TRICK<br>(Epic OE 40922)CBS | 23 | 9 |
| 23 | *MAKE IT LAST FOREVER 8.98*<br>KEITH SWEAT (Elektra 60763)WEA | 19 | 29 |
| 24 | *CONSCIOUS PARTY 8.98*<br>ZIGGY MARLEY AND THE MELODY MAKERS<br>(Virgin 90878-1)WEA | 22 | 11 |
| 25 | *HE'S THE DJ, I'M THE RAPPER 8.98*<br>DJ JAZZY JEFF & THE FRESH PRINCE<br>(Jive 1091-1-J)RCA | 29 | 12 |
| 26 | *WHENEVER YOU NEED SOMEBODY 8.98*<br>RICK ASTLEY (RCA 6822-1-R)RCA | 25 | 23 |
| 27 | *OUT OF THE BLUE 8.98*<br>DEBBIE GIBSON (Atlantic ATL 81780)WEA | 30 | 44 |
| 28 | *COLORS 9.98*<br>ORIGINAL MOTION PICTURE SOUNDTRACK<br>(Warner Bras. 25713)WEA | 28 | 7 |
| 29 | *OUT OF ORDER 9.98*<br>ROD STEWART (Warner Bras. 25684) | 31 | 5 |
| 30 | *OOH YEAH! 8.98*<br>DARYL HALL JOHN OATS<br>(Arista AL-8539)RCA | 24 | 7 |
| 31 | *SEVENTH SON OF A SEVENTH SON 9.98*<br>IRON MAIDEN (Capital CI 90258)CAP | 27 | 10 |
| 32 | *RAM IT DOWN*<br>JUDAS PRIEST (Columbia FC 44244)CBS | 32 | 5 |
| 33 | *EVEN WORSE*<br>"WEIRD AL" YANKOVIC<br>(Rock'N'Roll FZ 44149)CBS | 33 | 9 |
| 34 | *PRIDE 8.98*<br>WHITE LION (Atlantic 81768)WEA | 34 | 34 |
| 35 | *LITA 8.98*<br>LITA FORD (Dreamland/RCA 6397-R-A)RCA | 35 | 19 |
| 36 | *IN MY TRIBE 8.98*<br>10,000 MANIACS (Elektra 60738)WEA | 36 | 22 |
| 37 | *JOY 8.98*<br>TEDDY PENDERGRASS (Elektra 60775)WEA | 39 | 7 |
| 38 | *PERMANENT VACATION 8.98*<br>AEROSMITH (Geffen GHS24162)WEA | 37 | 42 |
| 39 | *OTHER ROADS*<br>BOZ SCAGGS (Columbia FC 40463)CBS | 43 | 5 |
| 40 | *SURFING WITH THE ALIEN 8.98*<br>JOE SATRIANI (Relativity/Impartant 8193)IND | 40 | 20 |
| 41 | *HOW YA LIKE ME NOW 8.98*<br>KOOL MOE DEE (Jive 1079-I-J)RCA | 41 | 32 |
| 42 | *STARFISH 8.98*<br>THE CHURCH (Arista AL-8521)RCA | 38 | 17 |
| 43 | *MOVE SOMETHIN' 8.98*<br>2 LIVE CREW (Luke Skywalker XR 101)IND | 49 | 7 |
| 44 | *TEAR DOWN THESE WALLS 9.98*<br>BILLY OCEAN (Jive/Arista JL-8495)RCA | 44 | 16 |
| 45 | *RICHARD MARX 8.98*<br>(Manhattan ST 53049)CAP | 48 | 54 |
| 46 | *HEAVEN ON EARTH 8.98*<br>BELINDA CARLISLE (MCA 42080)MCA | 47 | 37 |
| 47 | *KINGDOM COME 8.98*<br>(Polydar 835 368-1)POL | 46 | 16 |
| 48 | *DOWN IN THE GROOVE*<br>BOB DYLAN (Columbia OC 40957)CBS | 54 | 3 |
| 49 | *MAGIC 8.98*<br>THE JETS (MCA 42085)MCA | 51 | 35 |
| 50 | *WHITNEY 9.98*<br>WHITNEY HOUSTON (Arista AL-8405)RCA | 50 | 55 |
| 51 | *SUR LA MER 9.98*<br>THE MOODY BLUES (Threshald/Palydar 835 756-1)POL | 71 | 2 |
| 52 | *OPERATION : MINDCRIME 8.98*<br>QUEENSRYCHE (EMI-Manhattan EI-48640)CAP | 52 | 7 |
| 53 | *TIFFANY 8.98*<br>(MCA 5973)MCA | 53 | 38 |
| 54 | *GET HERE 8.98*<br>BRENDA RUSSELL (A & M SP 5178)RCA | 56 | 14 |
| 55 | *CROSSROADS 8.98*<br>ERIC CLAPTON<br>(Palydar/PalyGram 835 261-1)Pal | 45 | 9 |
| 56 | *NAKED 9.98*<br>TALKING HEADS (Fly/Sire 25654-1)WEA | 42 | 14 |
| 57 | *TURN BACK THE CLOCK 8.98*<br>JOHNNY HATES JAZZ (Virgin 90860)WEA | 57 | 11 |
| 58 | *THE BEST OF OMD 8.98*<br>ORCHESTRAL MANOEUVRES IN THE DARK<br>(Virgin/A & M SP5186)RCA | 61 | 15 |
| 59 | *NON STOP*<br>JULIO IGLESIAS (Columbia OC 40995)CBS | 64 | 5 |
| 60 | *THE WORLD'S GREATEST 8.98 ENTERTAINER*<br>DOUG E. FRESH (Reality/Danya F-9658)IND | 69 | 6 |
| 61 | *CHER 8.98*<br>(Geffen 24164)WEA | 60 | 33 |
| 62 | *WHO 8.98*<br>TONYITONIITONÉ (Wing 835 549-1)POL | 70 | 8 |
| 63 | *ODYSSEY 8.98*<br>YNGWIE J. MALMSTEEN'S RISING FORCE<br>(Palydar 835 451-1)POL | 59 | 11 |
| 64 | *TUNNEL OF LOVE*<br>BRUCE SPRINGSTEEN (Columbia OC 40999)CBS | 55 | 37 |
| 65 | *BY ALL MEANS NECESSARY 8.98*<br>BOOGIE DOWN PRODUCTIONS<br>(Jive 1097-1-J)RCA | 67 | 12 |
| 66 | *SAMANTHA FOX 8.98*<br>(Jive/RCA 1061-1-J)RCA | 65 | 10 |
| 67 | *THE LONESOME JUBILEE 8.98*<br>JOHN COUGAR MELLENCAMP<br>(Mercury 832 465-1)POL | 62 | 43 |
| 68 | *GREEN THOUGHTS 8.98*<br>THE SMITHEREENS (Enigma C1-48375)CAP | 58 | 12 |
| 69 | *THE LION AND THE COBRA*<br>SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS | 66 | 22 |
| 70 | *SKYSCRAPER 9.98*<br>DAVID LEE ROTH (Warner Bras. 25671-1)WEA | 63 | 22 |
| 71 | *BLOW UP YOUR VIDEO 9.98*<br>AC/DC (Atlantic 81828-1)WEA | 68 | 19 |
| 72 | *THIS NOTES FOR YOU 8.98*<br>NEIL YOUNG & THE BLUE NOTES<br>(Reprise 1-25719)WEA | 72 | 10 |
| 73 | *CHALK MARK IN A RAIN STORM 9.98*<br>JONI MITCHELL (Geffen GHS 24172)WEA | 73 | 13 |
| 74 | *ALIENS ATE MY BUICK 8.98*<br>THOMAS DOLBY<br>(EMI-Manhattan EI 48075)CAP | 76 | 10 |
| 75 | *JOE JACKSON LIVE 1980/86 10.98*<br>JOE JACKSON (A&M SP 6706)RCA | 77 | 7 |
| 76 | *ACTUALLY 9.98*<br>PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP | 74 | 41 |
| 77 | *SECRETS OF FLYING*<br>JOHNNY KEMP (Columbia BFC 40770)CBS | 87 | 7 |
| 78 | *ALL SYSTEMS GO 8.98*<br>VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS | 80 | 7 |
| 79 | *EYES OF A STRANGER 8.98*<br>THE DEELE (Solar ST72555)CAP | 75 | 19 |
| 80 | *HOT, COOL, AND VICIOUS 8.98*<br>SALT N PEPA(Next Plateau PL 1007)IND | 82 | 43 |
| 81 | *THE MONA LISA'S SISTER 8.98*<br>GRAHAM PARKER (RCA 8316-1-R)RCA | 90 | 5 |
| 82 | *I'M REAL*<br>JAMES BROWN (Scatti Bras FZ 44241)CBS | 113 | 2 |
| 83 | *...NOTHING LIKE THE SUN 10.98*<br>STING (A&M SP 6402)RCA | 83 | 36 |
| 84 | *SIMPLE PLEASURES 9.98*<br>BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP | 84 | 12 |
| 85 | *VIVA HATE 8.98*<br>MORRISSEY (Sire/Reprise 25699-1)WEA | 81 | 82 |
| 86 | *JODY WATLEY 8.98*<br>(MCA 5898)MCA | 88 | 68 |
| 87 | *EVERLASTING 8.98*<br>NATALIE COLE (Manhattan ST 5309)CAP | 86 | 47 |
| 88 | *A MOMENTARY LAPSE OF REASON*<br>PINK FLOYD (Columbia OC 40599)CBS | 78 | 41 |
| 89 | *HENRY LEE SUMMER*<br>(CBS Associated BFZ 40895)CBS | 79 | 17 |
| 90 | *ALWAYS & FOREVER 8.98*<br>RANDY TRAVIS (Warner Bras. 25568-1)WEA | 92 | 59 |
| 91 | *MAN OF COLOURS*<br>ICEHOUSE (Chrysalis OV 41529)CBS | 89 | 37 |
| 92 | *UP YOUR ALLEY*<br>JOAN JETT (Blackheart FZ 44146)CBS | 95 | 6 |
| 93 | *LISTEN TO THE MESSAGE 8.98*<br>CLUB NOUVEAU (Warner Bras. 25687)WEA | 98 | 3 |
| 94 | *INSIDE INFORMATION 9.98*<br>FOREIGNER (Atlantic 81808)WEA | 85 | 28 |
| 95 | *NAKED TO THE WORLD*<br>TEENA MARIE (Epic FE 40872)CBS | 91 | 13 |
| 96 | *SALSA 9.98*<br>ORIGINAL MOTION PICTURE SOUNDTRACK<br>(MCA 6232)MCA | 127 | 2 |
| 97 | *PHANTOM OF THE OPERA*<br>ORIGINAL LONDON CAST (Polydar 831273-1)POL | 111 | 20 |
| 98 | *NEVER DIE YOUNG*<br>JAMES TAYLOR (Columbia FC 40851)CBS | 96 | 21 |
| 99 | *GOIN' OFF 8.98*<br>BIZ MARKIE (Cold Chillin' 25675-1)WEA | 97 | 15 |
| 100 | *RACING AFTER MIDNIGHT 8.98*<br>HONEYMOON SUITE (Warner Bras. 2 25652-1)WEA | 93 | 8 |

# CASH BOX TOP ALBUMS/101 to 200

| | | LW | WOC |
|---|---|---|---|
| 101 | **SUBSTANCE 1987 12.98**<br>NEW ORDER (Qwest 25621-1)WEA | 101 | 45 |
| 102 | **L.A. GUNS 8.98**<br>(Vertigo 834 144-1)POL | 99 | 22 |
| 103 | **RAPTURE 8.98**<br>ANITA BAKER (Elektra 9-60444)WEA | 103 | 117 |
| 104 | **THE INNOCENTS 8.98**<br>ERASURE (Sire/Warner Bros. 25730)WEA | 109 | 3 |
| 105 | **MOTHER WIT 8.98**<br>BETTY WRIGHT (Vision/MS. B. 3301)IND | 112 | 18 |
| 106 | **I'LL PROVE IT TO YOU**<br>GREGORY ABBOTT (Columbia FC 44087)CBS | 107 | 3 |
| 107 | **STORY OF THE CLASH VOL.I**<br>THE CLASH (Epic E2 44035)CBS | 100 | 5 |
| 108 | **STRICTLY BUSINESS 8.98**<br>E.P.M.D. (Fresh/Sleeping Bag LPRE 82006) | 165 | 2 |
| 109 | **THE JOSHUA TREE 9.98**<br>U2 (Island/Atlantic 90581)WEA | 94 | 66 |
| 110 | **TELL IT TO MY HEART 8.98**<br>TAYLOR DAYNE<br>(Arista AL 8529)RCA | 105 | 24 |
| 111 | **ALL OUR LOVE 8.98**<br>GLADYS KNIGHT & THE PIPS<br>(MCA 42004)MCA | 108 | 31 |
| 112 | **EVERY SHADE OF LOVE 8.98**<br>JESSE JOHNSON (A & M SP 5188)RCA | 106 | 12 |
| 113 | **TOLD U SO 8.98**<br>NU SHOOZ (Atlantic 81804)WEA | 114 | 10 |
| 114 | **WHITESNAKE 9.98**<br>(Geffen 24099)WEA | 102 | 64 |
| 115 | **THE HITS**<br>REO SPEEDWAGON (Epic OE 44202)CBS | 148 | 2 |
| 116 | **LOVE IS SUCH A FUNNY GAME 8.98**<br>MICHAEL COOPER (Warner Bros. 25653)WEA | 116 | 28 |
| 117 | **GOOD MORNING, VIETNAM 9.98**<br>ORIGINAL MOTION PICTURE SOUNDTRACK<br>(A&M SP 3913)RCA | 104 | 21 |
| 118 | **80'S LADIES 8.98**<br>K.T. OSLIN (RCA 5924-1)RCA | 115 | 31 |
| 119 | **THE SEVENTH ONE**<br>TOTO (Columbia FC 40873)CBS | 110 | 16 |
| 120 | **CHARACTERS 9.98**<br>STEVIE WONDER (Motown 6248ML)MCA | 117 | 31 |
| 121 | **SHOW ME 8.98**<br>THE COVER GIRLS (Fever/Sutra SFS 004)IND | 119 | 45 |
| 122 | **FOREVER AND EVER 9.98**<br>HOWARD HEWETT (Elektra 60779-1)WEA | 124 | 12 |
| 123 | **CANCIONES DE MI PADRE 8.98**<br>LINDA RONSTADT (Asylum 60765-1)WEA | 120 | 30 |
| 124 | **DIAMOND SUN 8.98**<br>GLASS TIGER (EMI-Manhattan EI-48684)CAP | 121 | 7 |
| 125 | **SCHOOL DAZE 9.98**<br>ORIGINAL MOTION PICTURE SOUNDTRACK<br>(EMI-Manhattan E1-48680)CAP | 118 | 12 |
| 126 | **THE HUNGER**<br>MICHAEL BOLTON (Columbia BFC40473)CBS | 122 | 38 |
| 127 | **ONCE BITTEN 8.98**<br>GREAT WHITE (Capitol ST12565)CAP | 123 | 50 |
| 128 | **I'M YOUR PLAYMATE 8.98**<br>SUAVÉ (Capitol C1-48686)CAP | 125 | 12 |
| 129 | **TURN OFF THE LIGHTS IN THE FAST LANE**<br>THE WORLD CLASS WRECKING CRU<br>(Macola TK 1001)IND | 129 | 10 |
| 130 | **DAYDREAMING 8.98**<br>MORRIS DAY (Warner Bros. 25651-1)WEA | 126 | 17 |
| 131 | **BRENDA K. STARR 8.98**<br>BRENDA K. STARR (MCA 42088)MCA | 138 | 5 |
| 132 | **ALL THAT JAZZ 8.98**<br>BREATHE (Virgin/A&M SP 5163)RCA | 143 | 4 |
| 133 | **MUSIC FOR THE MASSES 8.98**<br>DEPECHE MODE (Sire 25614-1)WEA | 136 | 37 |
| 134 | **I'M THE MAN 8.98**<br>ANTHRAX (Megaforce/Island 90685)WEA | 133 | 29 |
| 135 | **LOVE HYSTERIA 8.98**<br>PETER MURPHY (RCA 7634-1-H)RCA | 135 | 7 |
| 136 | **CATCH ME I'M FALLING 8.98**<br>PRETTY POISON (Virgin 90885-1)WEA | 131 | 10 |
| 137 | **HEART ATTACK 8.98**<br>KROKUS<br>(MCA MCA 42087)MCA | 130 | 9 |
| 138 | **ONE GOOD REASON**<br>PAUL CARRACK (Chrysalis BFV 41578)CBS | 132 | 24 |
| 139 | **TAKE WHAT YOU NEED 8.98**<br>ROBIN TROWER (Atlantic 81838)WEA | 141 | 6 |
| 140 | **BETE NOIRE 8.98**<br>BRYAN FERRY (Reprise 25598)WEA | 134 | 33 |
| 141 | **BOLD AS LOVE 8.98**<br>BARDEUX (Syntheside/Enigma 73312)CAP | 137 | 7 |
| 142 | **SWASS 8.98**<br>SIR MIX-A-LOT (Nasty Mix 70123)IND | 140 | 14 |
| 143 | **THE BEST OF ERIC CARMEN 8.98**<br>ERIC CARMEN (Arista AL 8548)RCA | 162 | 3 |
| 144 | **SAY IT AGAIN 8.98**<br>JERMAINE STEWART (Arista AL-8455)RCA | 139 | 11 |
| 145 | **SECOND SIGHTING**<br>FREHLEY'S COMET (Megaforce/Atlantic 81862)WEA | 174 | 2 |
| 146 | **SOUTHERN BY THE GRACE OF GOD LYNYRD SKYNYRD 10.98 TRIBUTE TOUR - 1987**<br>(MCA2-8027)MCA | 128 | 13 |
| 147 | **EDEN ALLEY 8.98**<br>TIMBUK 3<br>(I.R.S. IRS 42124)MCA | 149 | 9 |
| 148 | **LIFE'S TOO GOOD 8.98**<br>THE SUGARCUBES (Elektra 60801)WEA | 150 | 3 |
| 149 | **BONK 8.98**<br>BIG PIG (A & M SP6-5185)RCA | 142 | 12 |
| 150 | **DUOTONES 8.98**<br>KENNY G (Arista AL8 8427)RCA | 145 | 74 |
| 151 | **CLOUD NINE 8.98**<br>GEORGE HARRISON<br>(Dark Horse/Warner Bros. 25643)WEA | 144 | 32 |
| 152 | **BORN TO BE BAD 8.98**<br>GEORGE THOROGOOD & THE DESTROYERS<br>(EMI-Manhattan E1-46973)CAP | 146 | 22 |
| 153 | **OPEN ALL NIGHT 8.98**<br>THE GEORGIA SATELLITES (Elektra 60793)WEA | DEBUT | |
| 154 | **THE POSSE 8.98**<br>NWA (Macola 1057)IND | 159 | 2 |
| 155 | **LIVE NUDE GUITARS 8.98**<br>BRIAN SETZER (EMI-Manhattan EI 46963)CAP | 156 | 3 |
| 156 | **SHADOWLAND 8.98**<br>K.D. LANG (Sire/Warner Bros 25724)WEA | 169 | 2 |
| 157 | **BRIGHT LIGHTS, BIG CITY 9.98**<br>ORIGINAL MOTION PICTURE SOUNDTRACK<br>(Warner Brothers 25688-1)WEA | 147 | 12 |
| 158 | **GLOBE OF FROGS 8.98**<br>ROBYN HITCHCOCK (A&M SP 5182)RCA | 152 | 17 |
| 159 | **STAY ON THESE ROADS 8.98**<br>A-HA (Warner Bros. 9 25733-1)WEA | 159 | 4 |
| 160 | **CASUAL GODS 8.98**<br>JERRY HARRISON (Sire 25663-1)WEA | 155 | 21 |
| 161 | **RITES OF SUMMER 9.98**<br>SPYRO GYRA (MCA 6235)MCA | DEBUT | |
| 162 | **KISS ME, KISS ME, KISS ME 9.98**<br>THE CURE (Elektra 60737-1)WEA | 157 | 55 |
| 163 | **EXPOSURE 8.98**<br>EXPOSÉ (Arista 8441)RCA | 151 | 71 |
| 164 | **BIRTH, SCHOOL, WORK, DEATH**<br>THE GODFATHERS (Epic BFE 40946)CBS | 156 | 19 |
| 165 | **IT'S BETTER TO TRAVEL 8.98**<br>SWING OUT SISTER | 161 | 45 |
| 166 | **TOTAL DEVO 8.98**<br>DEVO (Enigma D1-73303)CAP | 166 | 3 |
| 167 | **DAN REED NETWORK 8.98**<br>(Mercury 834 309-1)POL | 163 | 11 |
| 168 | **I'M COMIN' 8.98**<br>BOOGIE BOYS (Capitol CL 46917)CAP | 167 | 15 |
| 169 | **TINA LIVE IN EUROPE 8.98**<br>TINA TURNER (Capitol C1 90126)CAP | 153 | 13 |
| 170 | **BIG DEAL**<br>KILLER DWARFS (Epic BFZ 44098)CBS | 171 | 2 |
| 171 | **NOTHING BUT THE TRUTH 8.98**<br>RUBÉN BLADES (Elektra 60754-1)WEA | 160 | 11 |
| 172 | **BACK FOR THE ATTACK 8.98**<br>DOKKEN (Elektra 60735)WEA<br>(Mercury 832 213-1)POL | 164 | 32 |
| 173 | **MANIA**<br>RAMONES (Sire 9 25709-1)WEA | DEBUT | |
| 174 | **NO EXIT 8.98**<br>FATES WARNING<br>(Enigma/Metal Blade D1-73330) | 170 | 10 |
| 175 | **MAKES YOU WANNA**<br>PIECES OF A DREAM (EMI-Manhattan E1-48740)CAP | DEBUT | |
| 176 | **TIME AND TIDE**<br>BASIA (Epic BFE 40767)CBS | 179 | 3 |
| 177 | **ROBBIE ROBERTSON 8.98**<br>(Geffen GHS 24160)WEA | 175 | 34 |
| 178 | **GRACELAND• 9.98**<br>PAUL SIMON (Warner Bros. 25447) WEA | 168 | 95 |
| 179 | **IN FULL EFFECT 8.98**<br>MANTRONIX (Capitol C1-48336)CAP | 178 | 15 |
| 180 | **SHARP 8.98**<br>ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA | 177 | 36 |
| 181 | **BIGGER AND DEFFER**<br>L.L. COOL J (Def Jam FC 40793)CBS | 176 | 55 |
| 182 | **HEARSAY**<br>ALEXANDER O'NEAL (Tabu FZ 40320)CBS | 180 | 47 |
| 183 | **DOCUMENT 8.98**<br>R.E.M. (I.R.S. 42059)MCA | 181 | 41 |
| 184 | **IF I SHOULD FALL FROM 8.98 GRACE WITH GOD**<br>THE POGUES (Island 90872)WEA | 173 | 17 |
| 185 | **SO FAR, SO GOOD...SO WHAT! 8.98**<br>MEGADETH (Capitol C1-48148)CAP | 183 | 22 |
| 186 | **TOUCH THE WORLD**<br>EARTH, WIND & FIRE (Columbia FC 40596)CBS | 184 | 33 |
| 187 | **LIVING LARGE 8.98**<br>HEAVY D. AND THE BOYZ (MCA 5986)MCA | 172 | 38 |
| 188 | **UNLIMITED! 8.98**<br>ROGER (Reprise 25496)WEA | 186 | 32 |
| 189 | **SAVAGE 9.98**<br>EURYTHMICS (RCA 6794-1-R)RCA | 188 | 28 |
| 190 | **PAID IN FULL 8.98**<br>ERIC B AND RAKIM<br>(4th & B' Way 40005)WEA | 185 | 47 |
| 191 | **KILL 'EM ALL 8.98**<br>METALLICA (Elektra 60766)WEA | 189 | 22 |
| 192 | **INTO THE WOODS 9.98**<br>ORIGINAL CAST RECORDING<br>(RCA Victor 6796-1-RC)RCA | 187 | 15 |
| 193 | **HELP SAVE THE YOUTH OF AMERICA (LIVE AND DUBIOUS)**<br>BILLY BRAGG (Elektra 60787)WEA | 182 | 8 |
| 194 | **RISE AND SHINE 8.98**<br>THE BEARS (I.R.S. 42139)MCA | 190 | 6 |
| 195 | **PERSONAL ATTENTION**<br>STACY LATTISAW (Motown 6247 ML)MCA | 195 | 13 |
| 196 | **THE CALIFORNIA RAISINS 8.98**<br>(Priority 9706)CAP | 191 | 25 |
| 197 | **PONTIAC 8.98**<br>LYLE LOVETT (Curb/MCA MCA-42028)MCA | 192 | 14 |
| 198 | **HARD MACHINE 9.98**<br>STACEY Q (Atlantic 81802)WEA | 196 | 19 |
| 199 | **FOREVER YOURS**<br>TONY TERRY (Epic BFE 40890)CBS | 197 | 24 |
| 200 | **FREHLEY COMET LIVE + 1 6.98**<br>ACE FREHLEY (Megaforce/Atlantic 81826)WEA | 193 | 19 |

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*UPTOWN BOYS – To celebrate his ABC-TV special* A Matter Of Trust (Billy Joel In The USSR) *Billy Joel and his management hosted a special preview screening and party. Congratulating Billy were (l-r): Walter Yetnikoff, president and CEO, CBS Records Inc; Joel; Tommy Mottola, president, CBS Records Division; and Frank Weber, Frank Management.*

*PAT IN DREAMLAND – Pat Benatar and Chrysalis execs are shown after a private listening party for Benatar's new album,* Wide Awake In Dreamland. *From left, back row: Mike Bone, president, Chrysalis; Rick Newman, Benatar's manager; Roy Eldridge, managing director, Chrysalis UK; Dough D'Arcy, president, Chrysalis International. Front row, from left: Mike Allen, director, Chrysalis International UK; Pat Benatar; Jeff Aldrich, sr vp, Chrysalis International.*

*SPREADING HOPE THROUGH THE MUSIC INDUSTRY – Capitol Industries-EMI, Inc. President and Chief Executive Officer Joe Smith, this year's recipient of the City of Hope "Spirit of Life" Award, was recently joined by music industry leaders at the Hillcrest Country Club in Los Angeles. The occasion was a luncheon to garner enthusiasm and strong support for the 1988 Music Industry for the City of Hope campaign. (Smith will be honored at a tribute/award presentation dinner on July 14 at the Century Plaza Hotel.) The luncheon also hosted past City of Hope honorees. Pictured (left to right) are: Jerry Moss, Chairman of the Board, A&M Records; Joe Smith; Smith's wife Donnie; Bruce Lundvall, East Coast Geneal Manager, Capitol Records/President, Blue Note Records; Irving Azoff, President, MCA Music Entertainment; and wife Shelli.*

*BIG GUNS – Pictured backstage following a performance by L.A. Guns at the Meadowlands in East Rutherford, N.J., are (l-r): Dick Wingate, sr vp, A&R, PolyGram; Philip Lewis and Mick Cripps, band members; Bob Skoro, vp, A&R, west coast, PolyGram; Tracii Guns, Kelly Nickels, and Steve Riley, band members; kneeling (l-r): Gregg Miller, director, international promotion, PolyGram; Bas Hartong, sr vp, international repertoire, PolyGram; and Cliff O'Sullivan, director, product development, PolyGram.*

*PORTLAND RETAIL GO TO CHURCH – Representatives from the retail community came out in full force to see Arista recording group The Church when they performed in Portland, Oregon recently. The band is currently on tour in support of their album* Starfish. *Pictured (left to right) are: (In front): Peter Koppes, Marty Wilson-Piper and Steve Kilbey of The Church; (Back row): Jason Rosenau of Seaport One Stop; Jeff Goocher of Budget Tapes & Records; Terry Currier of Music Millenium; Don Maley of Seaport One Stop; Cathy Baxter of Sight and Sound; Daryl Huffman of Sight and Sound; and Dean Prescott of Paramount Records.*

*SAKAMOTO SIGNS – Ryuichi Sakamoto has signed with Virgin Records as a solo artist. The Japanese musician – whose score for the film* The Last Emperor *recently won an Academy Award – was at the Virgin office in Los Angeles to celebrate his new affiliation. Pictured (left to right) are: Aki Ikuta, Sakamoto's manager; Virgin Co-Managing Director Jeff Ayeroff; Sakamoto; Tony Meilandt, Sakamoto's manager; and Jordan Harris, Virgin Co-Managing Director.*

*MY NAME IS PAULA, MISS ABDUL IF YOU'RE NASTY! – Paula Abdul dropped by Virgin's L.A. offices recently to celebrate her signing to the label and the release of her debut album and single. Pictured (left to right) are: Jordan Harris, Co-Managing Director, Virgin Records; Abdul; Jeff Ayeroff, Co-Managing Direector, Virgin Records; and Gemma Corfield, Director A&R Administration, Virgin Records.*

## Feature Spotlight

# Face To Face

By Julius Robinson

LOS ANGELES – They hail from the lively Boston scene where Face To Face started as a mix of dance, neo-punk and rock roots in the early 80's. Their self-titled first LP was produced by Jimmy Iovine and Arthur Baker, and featured a couple of club hits "Under The Gun" and "10-9-8." Today, their sound is different, reflecting a period of evolution and absorption of a multitude of influences, from the Rolling Stones to Little Feat to Appalachian harmonies. Their new PolyGram LP *One Big Day* is a synthesis of rock and country, fronted by talented lead singer Laurie Sargent. Face To Face members are vocalist Laurie Sargent, guitarists Stu Kimball and Angelo, bassist John Ryder and drummer Billy Beard. Sargent talked to *Cash Box* about the evolution of the band.

"The radio and clubs in Boston were very supportive of original music," says Sargent. "Our first popular songs, '10-9-8' and 'Under The Gun' were dance oriented tunes, both kind of flukes. We were really easy going people, and we were working with Arthur Baker, and that was the direction we were encouraged to go in. It was good, because we got airplay, but it was contradictory to what we are, a rock band, not a dance band. The music now features melody and lyrics, we start with a song and write around it."

The lead songs on the LP, and the first single "As Forever As You" reflects this new emphasis on strong writing, featuring a lovely ballad-like intro before kicking into a steady backbeat. "The biggest inspiration as a writer and singer for me lately has

*Face To Face*

been the new John Hiatt record," says Sargent. "It's simplicity was astounding. I get really upset about that record because it didn't do as well as it should have."

*One Big Day* is produced by Golden Palominos leader Anton Fier. "It was great, but difficult at times, like it is with any producer. You're locked in a confined area for a ridiculous amount of hours. He understood what we were trying to do with the music and agreed, and kept us focused. He whipped us into shape."

Sargent added, "Other producers that heard our band wanted to make us more like Scandal, I guess because we have a woman at the front. They wanted to add a lot of production. Anton didn't put his stamp on us, he just help us make a record, which is what a producer is supposed to do."

Sargent concludes that Face To Face live is even more powerful than on record. "We're going to play as much as we can this summer. The band really thrives on playing live. Live is where is where we feel at our best. We've been looking forward to getting back out there."

## New Faces To Watch

# John Kilzer

By Tom De Savia

LOS ANGELES –"I'm sort of a babe in the woods to this whole industry. Not even a year ago I was teaching English literature at Memphis State," confessed John Kilzer. *Memory In The Making*, Kilzer's debut LP on Geffen Records, is being lauded as one of the freshest debut's to emerge in recent memory. The album's first single, the biting "Red Blue Jeans," has proved a major hit at AOR radio.

"I never, ever played music when I was growing up - I never even sang in the shower. There was no music in my family at all," Kilzer admitted. While attending college, he purchased an acoustic guitar and a Bob Dylan songbook and began playing for his own recreation. Then, he recalled, "I started getting little gigs in places like 'Prince Mongo's Pizza Parlor,' where I played for pizza and beer [laughs]." After receiving his Bachelor Degree, Kilzer served a brief stint moving furniture before returning to school to attain his Masters in English literature. All the while, he was honing his musical talents performing acoustic sets in local clubs and bars "...which is trial by fire in Memphis," he explained.

Kilzer was then offered a teaching position at MSU (Memphis State University), which he accepted. Soon Kilzer found himself with an unusual double life: teaching by day and playing clubs at night. "It got real strange," he recalled, "because sometimes I'd get out of a bar at 3 in the morning, get home at 4 and have to teach a 7 a.m. class. At times there were some pretty serious identity crisis. I'd go to class in the morning in a motorcycle jacket and cowboy

*John Kilzer*

boots and say 'turn to page 12 and let's read William Butler Yates' *The Second Coming*'.

"I really never pursued [music] as a career," Kilzer admitted. "When I look back now, I realized how truly lucky I am." Luck may have been a key factor in Kilzer's development as an artist, yet one can't deny his true abilities as a musician and songwriter. From the piercing "Green, Yellow And Red" to the blues grind found on "Dirty Dishes," Kilzer proves himself an extremely varied songwriter throughout. In the recent past his songs have been covered by the likes of Rosanne Cash ("Green, Yellow And Red" and "707") and Jimmy Davis ("I Wonder Why The West Was Won").

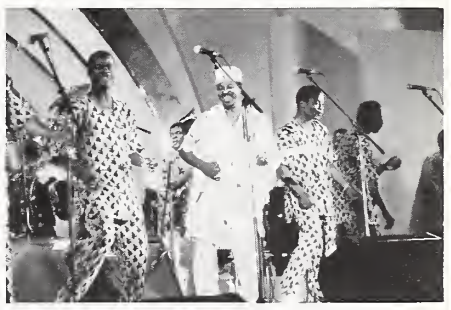
"We did [the recording] in two months. We had a lot of pre-production done and the guys that play on the record are in my band so they knew the songs. We didn't have to spend time going over charts. ...some

*(Continued on page 12)*

# Stevie Winwood Tour Set To Roll

NEW YORK – Steve Winwood, on the heels of a hot single, "Roll With It," and his first Virgin album, "Roll With It," will be touring this summer under the banner of – what else? – The "Don't You Know What the Night Can Do" tour. The tour, which begins in St. Louis in July 7 and ends in Toronto on September 4, will settle in for 42 shows in 33 cities. Michelob is sponsoring the tour and they will soon introduce a tv commercial featuring Winwood and – what else? – "Don't You Know What the Night Can Do"? The song, along with Winwood's "Talking Back to the Night," is also featured on a special Michelob cassette featuring the beer's "Night Hits" (also including Genesis, Eric Clapton and others). Supporting Winwood – who has also seen the reissue of most of his classic Traffic catalogue on CD this year – will be Mike Lawler (keyboards/musical direction), Russ Kunkel (drums), Michael Rhodes (bass), Anthony Cranford (guitar), Randall Bramblett (sax), Hollie Farris (trumpet) and LeAnn Phelan (vocals).

Stevie Winwood will make it to The Muni, St. Louis (7/7), Summerfest, Milwaukee (7/8), Poplar Creek, Chicago (7/9), Sports & Music Center, Indianapolis (7/11), Pine Knob, Clarkston, MI (7/12), Blossom Music Center, Cleveland (7/13), Riverfest, St. Paul (7/15), Fiddler's Green, Denver (7/17), Park City Ski Resort, Salt Lake City (7/18), Shoreline Amphitheatre, Mountain View, CA (7/20), Concord Pavillion, Concord, CA (7/22), Cal Expo, Sacramento (7/23), Pacific Amphitheatre, Costa Mesa (7/24), Universal Amphitheatre (7/26-29), Caesar's Amphitheatre, Las Vegas (7/31), Star Plex Amphitheatre, Dallas (8/3), Oak Mountain Amphitheatre, Birmingham (8/5), Starwood Amphitheatre, Nashville (8/6), Chastain Park, Atlanta (8/7), Garden State Arts Center, Holmdel, NJ (8/9&10), Jones Beach (8/12&13), Radio City Music Hall (8/16-19), Great Woods Amphitheater, Mansfield, MA (8/21&22), Civic Center, Glens Falls, NY (8/23), Ball Park, Portland, MA (8/25), Hartford Civic Center (8/26), Hershey Park Stadium, Hershey, PA (8/27), Palumbo Center, Pittsburgh (8/29), Merriweather Post Pavillion, Columbia, MD (8/30), Mann Music Center, Philadelphia (8/31), Ohio Center, Columbus (9/2), Darian Lake Amphitheatre, Buffalo, NY (9/3).



***AFRICAN FLAIR AT THE PLAYBOY JAZZ FESTIVAL*** – *The annual* Playboy Jazz Festival *was held at the Hollywood Bowl this past weekend for the tenth consecutive year. One of the popular aspects of the event has been its ongoing ability to evolve with the times and provide a wide spectrum of both contemporary and traditional, eclectic and mainstream styles of music. Pictured above are members of King Sunny Ade's eighteen piece Nigerian band, who were the final act to perform on Saturday at the fest. Among the plethora of this year's talented performers, King Sunny's blend of African, Juju rhythms was the highlight of the day, and was appropriately slated to end the show. The sold-out two day event was yet another success for the highly anticipated event.*

## New Faces To Watch

# Parthenon Huxley

By Joe Williams

Who is Parthenon Huxley?

With a pseudonym that combines the name of a famous landmark and the name of a famous author, you'd expect a literate and worldly individual, and that's exactly what Parthenon Huxley is. He's also a triple-threat singer/songwriter/guitarist with a remarkable debut album, *Sunny Nights*, on Columbia Records.

*Parthenon Huxley*

Huxley's interest in music was stirred by a pivotal event in his childhood. He was living a normally idyllic American boyhood until the day his father informed the family that they were moving to Greece. On the ocean voyage to Europe, songs started forming in his head, and as the years passed and his father toiled as a chemical engineer in Athens, Parthenon and his expatriate pals tried to satisfy their hunger for music any way that they could.

"Whenver a new kid from the States would arrive at our school, we would grill him for information about what was happening back in his hometown. One day these two sisters from Detroit arrived in town and told us that the big thing in Detroit was a band called the Iggy and the Stooges. We all laughed, but when we listenend to the tapes, suddenly there was an army of Stooges fans in Athens, Greece.

"American kids have this biological desire to create bands, and we did over there, too. Of course, it was really hard to get equipment, and strings, etc., but we played the hits at teen dances and Greek youth centers."

Native Greek music taught Huxley an appreciation of non-Western scales and controlled cacophony, and there's a lingering European art-rock element in his music that works effectively with its folk-pop underpinnings. Huxley cites influences that range from David Bowie to the Beach Boys.

But what makes *Sunny Nights* such a stunning debut is the quality of the songwriting, particularly the lyrics, which touch upon fundamental questions of identity and eternity without ever lapsing into cliche.

"You have all your life to write your songs," Huxley says. "There's no excuse for dashing them off in the studio unless it's a really inspired piece of writing. I spend a lot of time on my lyrics. Unless you really got a doozy, most lines can be improved. I don't like songs to wander around subject matter, I like to get down into it. It's very satisfying when you get a good verse, when it even looks good on paper."

Huxley's lyric sense certainly wasn't hurt by his career as a music journalist, which he started after returning to the States and graduating from the University of North Carolina. "I knew I wasn't going to be a chemical engineer, so I worked in restaurants a lot, and got a journalism degree. I did as many things as I could that didn't stray too far from music. Chapel Hill, North Carolina, isn't exactly an industry town, and you're not going to make a lot of money playing music unless you're in a bar/cover band."

In North Carolina, Huxley tagged up with musician/producer Don Dixon. After playing guitar in Dixon's touring band, Huxley left for Los Angleles. Within a year of arriving in L.A., Huxley had landed a publishing deal and an album on Columbia. "A career is a series of meaningful events," he says, trying to sum up his good fortune, "and I guess one meaningful event lead to another."

The album features an interesting mix of support personnel, ranging from songstress Robin Lane to drummer Fish from the funk-punk band Fishbone. His live band, which is just starting to feel its oats, comprises Jennifer Condos and Rusty Anderson on bass and guitar, and Robert Williams (formerly with Captain Beefheart) on drums.

Of his music, Huxley is both modest and proud. "I was always searching and trying to make it better and better. And I've gotten to the point where I'm pretty darn happy with it."

But what about that name?

"It used to be Parthenon Huxley D'Arby Mellencamp," he deadpans. "But I shortened it."

## Crowell

*(Continued from page 3)*

...everybody keeps saying [*Diamonds & Dirt*] is more focussed overall, and I suppose that's because it's in a time of my life where I'm more focussed than I've ever been before."

*Diamonds & Dirt* has all the potential of becoming a crossover success. It appears that Crowell, the original "new traditionalist," is on the verge of achieving the mainstream radio and retail success garnered by such 80's artists as Dwight Yoakam and Randy Travis. "I still have it in my romantic heart that there's a handful of disc-jockeys out there who just might someday barricade themselves the control room of their radio station and play a record that they love for seventeen straight hours, just to drive it across. I still have my fingers crossed that music could still be like it was in 1958 or '56 - somebody moved so much that they'll lay their heart on the line."

Recently, Crowell soared to the top of the country singles chart with the first release off *Diamonds & Dirt*, "It's Such A Small World," a duet with his wife Rosanne Cash. The single marked the first time Crowell has achieved chart-topping success as a performer (although several of his compositions have proved major hits for other artists in the past).

"I enjoy songwriting more than ever," Crowell enthused. "I enjoy it more because I used to think that I had to sit down everyday whether I was inspired or not and bang something out. So now whenever I don't feel like writing songs, I don't write. I have the faith and the belief that I'm going to be inspired, and just the fact that I truly believe that in my heart it comes around. So the times when I'm not writing I don't have to get freaked out thinking I have writer's block... If I don't write it's because I don't have anything to say. And as a result I'm writing more than ever, because there's no pressure to write. There's a difference to me between manufacturing songs and writing songs. The last thing in the world that I want to do is get lazy and get predictable.

"More than anything my music is just natural me." He concluded "I've reached a point in my life where it's more important to satisfy myself than anyone else."

## Kilzer *(From page 11)*

of the tracks on the record were actually demo tracks we recorded on the first day, and you can sort of sense that spontaneity."

It is safe to assume that *Memory In The Making* is only a small sampling of Kilzer's obviously vast talents, and that he will be contributing his musical abilities to an appreciative audience for some time to come. He concluded, simply and honestly, "As long as I'm allowed to perform my music I will remain happy."

## Talent On Stage

### John Prine

CARNEGIE HALL, NYC – In a perfect world George Jones would wake up one day, phone retro-neuvo country producer Pete Anderson, and make plans to record an album of John Prine and John Hiatt songs. As long as we're dreaming, might as well make it a double album and have ole George record a few duets with X's John Doe. Lord knows the three Johns (Prine, Hiatt, and Doe) are three of the best songwriters and singers currently languishing in undeserved obscurity. Lord knows it'd be sweet to hear George Jones wrap his voice around Prine's wittily trenchent turns of phrase and sing something as blindingly brilliant as, "If heartaches were commercials, we'd all be on TV." Lord knows *George Sings The Three Johns* would sell enough to keep Prine, Hiatt, and Doe in guitar stings for the rest of their lives.

After a little more than one and a half decades as an awesomely talented performer who never quite settled into any of the niches the industry or he himself could dream up (folkie, country artist, singer-songwriter, rockabilly cat), and after seven albums on two major labels, Prine has settled for being an awesomely talented performer who releases his records on his own Oh Boy label (he has a double live record due this summer). It's not a perfect world, but for nearly two hours at Carnegie on June 16 John Prine did his best to make us forget that.

Accompanying himself on acoustic guitar Prine sang in his trademark bittersweet rasp, the voice of one too many cigarettes and one too few whiskies. In the true tradition of country music wordplay, the songs presented folk wisdom merged with songwriter savy, cleverness charged with the ring of truth. Though some of the comic numbers were let downs (the whole hall already knew the punchlines), songs like "Donald And Lydia," "Six O'Clock News," "Blue Umbrella," and "Souvenirs" were stripped down to their emotional core. They were full of the ache of nostalgia as it turns into real life regret, and Prine embued them with a hard won world-weariness.

Opening the show was MCA artist Nancy Griffith, who sang an hour's worth of folk-country. Despite the fact that Griffith's short stories (word has it she's working on a novel) were rendered incomprehensible by the amplification, and despite the fact that Griffith delivered every song with the same chirpy, smiling attack, the audience received her very enthusiastically. Her following is dedicated and growing swiftly. | Joe Levy

# CASH BOX FLASH BACK

## Where Art Thou Standardization?

NEW YORK – Standardization seems to be the record industry's elusive butterfly. This is quite evident once again in the new field of mini records, the 4" vinyl records issued by the Philco-Ford company under the Hip Pocket name and the Pocket Disks scheduled for introduction shortly by the Americom Company.

The Philco HP's are 45 rpm disks while the Americom Pocket Disks will feature 33 rpm play...

## Sal Chiantia Named MCA Music President

NEW YORK – Sal Chiantia has been named president of MCA Music, reports Berle Adams, executive vice president of MCA. Chiantia joined MCA three years ago when the company acquired Leeds Music Co., where he had been executive vice president for over 15 years...

## 1st From Jeff Beck

NEW YORK – First LP from former Yardbird Jeff Beck, *Truth*, is being rush-released by Epic. Very successful in England, Beck gained critical acclaim at stints at New York's Fillmore East and the Scene. *Truth* is set for July release, to coincide with the Jeff Beck Group's U.S. tour, which runs through Aug. 3.

## New Snoopy Reserviced

NEW YORK – "Snoopy for President" by the Royal Guardsmen on Laurie, withdrawn following the assasination of Senator Robert F. Kennedy, has been re-edited and re-serviced nationally. The deck had accumulated heavy sales in the five days prior to the assasination and has resumed its pace, according to Laurie president Bob Schwartz.

52 REGULAR WEEKLY ISSUES FEATURING CURRENT NEWS AND TOPICAL CHART INFORMATION

## *Talent On Stage:*

### Emmylou Harris. The Gaslight Cafe, NYC.

NEW YORK – One of Greenwich Village's most famous landmarks, the Gaslight Cafe of McDougal Street, seemed destined for oblivion when it closed down several months ago. Spurred on by fond remembrance, passers-by could hear the spirits of Tom Paxton and Dave Van Ronk singing in the darkness behind the bolted door. But now, refurbished and reopened under new management, the Gaslight is alive again, and Patrick Sky, the current main attraction, is drawing the sort of crowds that keep the wolf not only away from the door but in the next county... Sharing the bill with Sky is an attractive young lady named Emmylou Harris. Like Sky, Miss Harris sings, plays the guitar and writes songs. As a performer she is sometimes reminiscent of Joan Baez and Judy Collins, but she does have her own style, and her control, both vocally and instrumentally, is excellent. Among her compositions are several pretty ballads that mark her as a songwriter of talent.

## Album Reviews

**TIME PEACE: THE RASCALS' GREATEST HITS** (Atlantic).

With the Rascals currently at the commercial and artistic peak of their career, this already-charted collection of 10 singles, plus 4 heavily played album cuts, should provide long green for all concerned. The Rascals' sound has changed considerably from their first two hits, "I Ain't Gonna Eat Out My Heart Anymore" and "Good Lovin'," to their million-selling "Groovin' " and their current "A Beautiful Morning," but the sound of the cash register always stays the same.

**IN-A-GADDA-DA-VIDA, Iron Butterly** (Atco).

The West Coast Group, Iron Butterfly, gained national fame with its first album, *Heavy*, which is still on the charts, and the group's second LP, which has just hit the charts, looks like an even bigger item. The Iron Butterfly's style, as the liner notes point out, is described by the group's name. Heavy and light sounds combine to give the group its distinctiveness. Butterfly leader Doug Ingle wrote all the numbers on the set, including the title track, which last just over 17 minutes and takes up all of Side 2.

## *Record Ramblings*

**New York:** Steve Paul's Scene drew its biggest crowds of the year during last wee's run featuring the **Jeff Beck Group**. Surprise of the stand were the weekend reunions of **Jimi Hendrix** and the Beck ensemble. The filled house shows were the heaviest draws since last year's **Doors** stand...Proceeds from last Friday night's "Soul Together" at the Garden with **Aretha Franklin, The Rascals, Sam & Dave** and others went to the **Martin Luther King** Foundation...**Hollywood:** We're sworn to secrecy. So we can't divulge the title of the **Beatles** first Apple single (to be released through Capitol). But it concerns one of our fine feathered friends...Despite rave reviews, the **4 Seasons** abandoned their opening night act at the Cocoanut Grove and fell back to their regular routines. *The Hollywood Reporter* found them "several notches superior both visually and vocally to their rock 'n' roll contemporaries."

## Top 10 Singles

| | | |
|---|---|---|
| 1 | ***This Guy's In Love With You*** | Herb Alpert (A&M) |
| 2 | ***Jumpin' Jack Flash*** | The Rolling Stones (London) |
| 3 | ***Angel of the Morning*** | Merrilee Rush (Bell) |
| 4 | ***MacArthur Park*** | Richard Harris (Dunhill) |
| 5 | ***The Horse*** | Cliff Nobles & Co. (Phil L.A. of Soul) |
| 6 | ***The Look of Love*** | Sergio Mendes & Brasil '66 (A&M) |
| 7 | ***Yummy Yummy Yummy*** | Ohio Express (Buddah) |
| 8 | ***Reach Out of the Darkness*** | Friend & Lover (Verve/Forecast) |
| 9 | ***Lady Willpower*** | Gary Puckett & The Union Gap (Columbia) |
| 10 | ***Here Comes the Judge*** | Shorty Long (Soul) |

## Top 10 Albums

| | | |
|---|---|---|
| 1 | ***The Beat of The Brass*** | Herb Alpert & Tijuana Brass (A&M) |
| 2 | ***Bookends*** | Simon & Garfunkel (Columbia) |
| 3 | ***Look Around*** | Sergio Mendes & Brasil '66 (A&M) |
| 4 | ***A Tramp Shining*** | Richard Harris (Dunhill) |
| 5 | ***The Graduate*** | Simon & Garfunkel (Columbia) |
| 6 | ***The Birds, The Bees & The Monkees*** | (Colgems) |
| 7 | ***Disraeli Gears*** | Cream (Atco) |
| 8 | ***Honey*** | Bobby Goldsboro (United Artists) |
| 9 | ***God Bless Tiny Tim*** | (Reprise) |
| 10 | ***I Wish It Would Rain*** | Temptations (Gordy) |

JULY 6, 1968

# SINGLE RELEASES

## OUT OF THE BOX

**WHITNEY HOUSTON**
**Love Will Save The Day (4:19) – Arista (AS1-9720) – House Of Fun Music, Inc./BMI – Toni C. – Producer: Jellybean**

A high-spirited romp that should do very well for Ms. Houston. Jellybean has constructed a percussive extravaganza and uses his expert production skills to clear a path for Whitney's energy-up vocal. From the album *Whitney*, this cut should extend the success of the LP across the board. Strong CHR and Dance potential.

## OUT OF THE BOX

**REO SPEEDWAGON**
**Here With Me (4:29) – Epic (34-07901) – Fate Music/ASCAP Roliram Music/BMI – K. Cronin-R. Braun – Producer: K. Olsen**

Again Kevin Cronin and friends have fashioned a ballad that lifts you up where you belong, a majestic and sweeping effort that has romanticism leavened with pop sensibility. Real emotion in music is always a welcome breath of fresh air, and here the band gives that and more. Should perform on CHR, AOR, all pop formats.

## OUT OF THE BOX

**PAT BENATAR**
**All Fired Up (4:08) – Chrysalis (VS4 43268) – Chrysalis Music Ltd.-Big Tooth Music-Rare Blue Music Inc./ASCAP – K. Tolhurst-P. Giraldo – Producer: K. Forsey-N. Geraldo**

Benatar returns with a vengence, with a pulsing and soul-fired tune. Forsey and Geraldo give her a solid bedrock of hell-driven guitars and chugging base to demonstrate a voice that is a classic in the history of rock. From her LP *Wide Awake In Dreamland*, this tune should chart heavily on AOR, and prove Benatar's staying power in the world of rock.

## OUT OF THE BOX

**THE GEORGIA SATELLITES**
**Open All Night (2:43) – Elektra (7-69393) – No Surrender Music-Warner-Tamerlane Pub. Corp.-Elek-sylum Music Inc./BMI – D. Baird – Producer: J. Glixman**

They have that rough-edged credibility that can't be practiced or put-on. In this bluesy saloon-rock number, they show their down-home chops. There's nothing overly slick-about this band. A twangy lead vocal is delivered over dirty guitars grinding away underneath. From the Elektra LP *Open All Night*, this number should shine on AOR.

## FEATURE PICKS

**KID FLASH – Love Thing (4:11) – Tabu (ZS4 07939) – Avant Garde Music Pub./ASCAP – S. Woods-D. Eng-V. Colter – Producer: D. Eng**

Kid Flash is known for his fresh rap, and it's a positive one at that. This is a romantic piece that features his smooth-toned voice and his sure-fire delivery. Should perform well where rap is worshiped.

**KEITH SWEAT (Duet With Jacci McGhee) – Make It Last Forever (4:12) – Elektra (7-69386) – WB Music Corp.-Zomba Enterprises Inc.-Donril Music-E-A Music Inc.-Keith Sweat Pub. Inc.-Vintertainment Pub./ASCAP – K. Sweat-T. Riley Pub. – Producer: K. Sweat**

Inspirational singing by Sweat and McGhee make for a "wow, did you hear *that*" kind of cut. Should thrive on Urban, Pop, wherever good taste remains.

**STEALIN HORSES – Turnaround (3:47) – Arista (AS1-9704) – Five Towers Music Division of Castle Pub. Inc./BMI – K. Heartwood-J. Winding – Producer: G. Ladanyi**

Power pop, with the strong front vocals from Kiya Heartwood. Should make a good showing on AOR

**JIMMY BUFFETT – Homemade Music (3:32) – MCA (MCA-53360) – Coral Reefer Music-Coconutley Music-Olas Music/BMI/ASCAP – J. Buffett-M. Utley-R. Kunkel – Producer: M. Utley-Kunkel**

Buffet laments the passing of the good ole days with funky bayou-esque tune, a mean little critter of a song. This one could fly just about anywhere.

**KATHY MATHIS – Men Have To Be Taught (3:45) – Tabu (ZS4 O7960) – Interior Music Corp.-2 Tuff-E-Nuff Songs/BMI – T. McElroy-D. Foster – Producer: T. McElroy**

You've heard it a million times, but this time it's true. This tune has the most infectious rhythm track this side of a major earthquake. Great dance tune.

**RONNIE LAWS – Smoke House (3:51) – Columbia (38-07787) – Skeeterman Music/BMI Sweetbeat Music adm Arista Music/ASCAP – R. Laws-P. Henderson – Producers: R. Laws**

Raging sax and base work distinguish this track. Stong jazz, and Urban possibilities.

**CASHFLOW – That's The Ticket (4:13) – Atlanta Artists (888 917-7 DJ) – Better Nights Music/PolyGram Music Pub. Inc./ASCAP – G. Parsons-J. Duffle – Producer: L. Blackman**

Funky track features unusual percussive strikes and guitar power-chords to freshen groove.

**BLUE RODEO – Try (4:03) – Atlantic (7-89119) – Risque Disque Music-Home Cooked Music/CAPAC – Keelor-Cuddy – Producer: T. Brown**

A sultry ballad that should do very well on CHR. From their *Outskirts* LP.

**AMBITIOUS LOVERS – Love Overlap (3:25) – Virgin (7-99325) – Virgin Music Inc./ASCAP – A. Lindsay-P. Scherer – Producer: P. Scherer**

A really inventive and unusual groove seesaws it's way across this foot-moving disc. Great production values.

**JENNY MORRIS – You're Gonna Get Hurt (3:37) – Atlantic (7-89065) – MCA Music/ASCAP – A. Farriss – Producer: A. Farriss**

Straight-ahead rock'n roll with a hard-edged vocals by Morris.

## RECORDS TO WATCH

**ANITA POINTER – More Than A Memory (3:58) – RCA (6847-7-R) – Glasshouse Music-Irving Music Inc./BMI – P. Glass-A. Glass-R. Broomfield – Producers: P. Glass**

**COLDCUT – Doctorin' The House (3:37) – Columbia (38-07935) – Virgin Songs/BMI – More-Black-Yazz – Producer: Cold Cut**

**FREDDIE JACKSON – Nice 'N Slow (4:15) – Capitol (P-B-44171) – Zomba Enterprises/ASCAP – B.J. Eastmond-J. Skinner – Producer: B. Eastmond**

**DAN SIEGEL – Rhapsody (3:44) – CBS (ZS4 07958) – Fox Hollow Music/BMI – D. Siegel – Producer: D. Siegel**

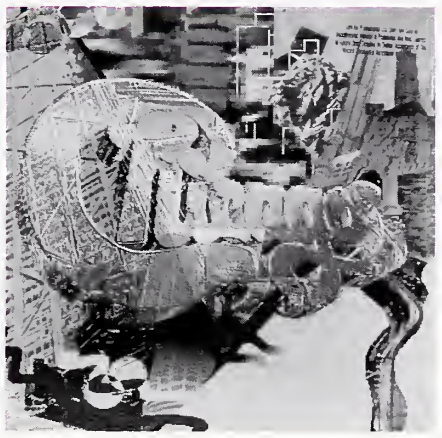
# ALBUM RELEASES

## OUT OF THE BOX

**ELTON JOHN**
***Reg Strikes Back* – MCA (MCA 6240) – Producer: E. John**

Elton John has gone back to the basics, casting aside both his stage name and his outrageous costumes and resurrecting the upbeat keyboard rock-pop that made him the biggest selling performer of the '70s. The single "I Don't Wanna Go On With You Like That" could be a follow-up to "Crocodile Rock," while "Goodbye Marlon Brando" recalls "Satuday Nights Alright For Fighting." And he recruits a pair of Beach Boys for the lilting "Since God Invented Girls."

## OUT OF THE BOX



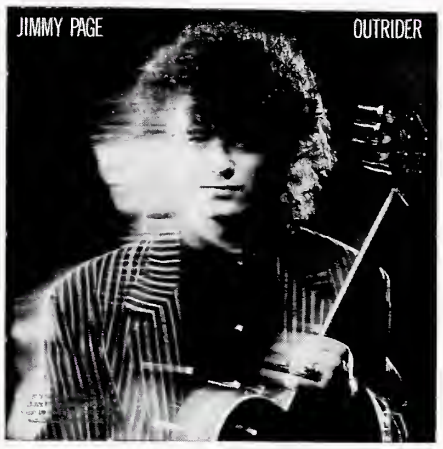
**CHICAGO**
***Chicago 19* – Reprise (1-25714) – Producer: C. Sandford**

After so many years and so much success, Chicago refuses to play it safe. There sound is bigger than ever, if not as brassy. They use as many synthesizers as they do horns, but they still have a dramatic, emphatic appeal. The token ballad on side one could be the theme song for these platinum pioneers: "We Can Last Forever."

## OUT OF THE BOX

**JIMMY PAGE**
***Outrider* – Geffen (GHS 24188) – Producer: J. Page**

With the commercial ascendency of heavy metal, the timing couldn't be better for this first solo from the former axeman of Led Zeppelin. And Page is hardly playing down his roots here; not only Robert Plant handle the vocals on "The Only One," but a Plant soundalike croons on several others. The guitar sound is instantly familiar, too, even in the two blues-rock tunes. For intelligent metal fans everywhere, this is just what the witch-doctor ordered.




## OUT OF THE BOX

**ROBERT PALMER**
***Heavy Nova* – EMI-Manhattan (E1-40857) – Producer: R. Palmer**

The ol' smoothie plays stylistic chameleon on this one, effortlessly gliding from the funk-boogie of the single "Simply Irresistible" to the metalish "More Than Ever" to the Afro-Cajun "Change His Ways." Along the way he does the Frug, covers a Jacksons song, croons *a la* Nat King Cole and zips down to Rio to do the Samba. And he does all of it well, with that elastic, soulful voice.

## FEATURE PICKS

**AMY GRANT – *Lead Me On* –A&M (SP 5199) – Producer: B. Bannister**

Grant avoids too many overt references to deity on this album, but the conviction shines through in her immaculate voice. The music leans toward mainstream rock, cleanly and cleverly produced. A winner.

**VAN MORRISON AND THE CHIEFTAINS – *Irish Heartbeat* – Mercury/PG (834 496-1) – Producers: V. Morrison-P. Moloney**

One of the world's great voices returns to the old sod for an acoustic album of traditional Irish music. Aided by the Chieftains and their Celtic instruments, Morrison's voice has never been so appropriate, so whiskey sweet.

**MARTI JONES – *Used Guitars* – A&M (SP 5208) – Producer: D. Dixon**

Sure she's cute as a button, but she's also a shining light in the roots-country/new-pop crossover sweepstakes. Her new album is deceptively sweet, deliberately understated, and solidly produced by Marti's pal Don Dixon. Deserves your immediate attention.

**THREE O'CLOCK – *Vermillion* – Paisley Park/WB (25717-1) – Producer: I. Ritchie**

The Clock have a new label and a renewed dedication to psychedelic '60s pop. Prince wrote "Neon Telephone" for them, but the real winner is the breezy, bouncy "When She Becomes My Girl." Whew, what a gas.

**RANKING ROGER – *Radical Departure* – I.R.S. (IRS 42197) – Producers: C.J. Fairley-R. Roger**

'Radical departure' is right – from the English Beat and General Public, Roger has gravitated to percussive, synthy world-beat music with insistent rhythms, his trademark Caribbean vocals and clever politics-of-love lyrics.

**COREY HART – *Young Man Running* – EMI-Manhattan (E1-48752) – Producers: C. Hart-A. Richards**

Hart manages to be both dramatic and intimate here. His soaring vocals are in league with Sting's and his arrangements are perfect for AOR, CHR success.

**IGGY POP – *Instinct* – A&M (SP 5198) – Producer: B. Laswell**

With so many metalists imitating the master, the master returns the favor by returning to his Detroit sludge-metal roots, aided by ex-Pistol Steve Jones.

**GERRY RAFFERTY – *North and South* – Polydor/PG (835449-1) – Producers: G. Rafferty-H. Murphy**

It's been too long, but Gerry Rafferty is back with an exquisitely textured album, highlighted by Celtic folk instrumentation and Rafferty's extraordinarily expressive vocals. A welcome surprise.

**WET WET WET – *Popped In Souled Out* – UNI/MCA (UNI 5000) – Producers: M. Baker-A. Kroll**

Slippery British blue-eyed soul at its sweetest, Wet Wet Wet goes down as easy as children's aspirin. Big hit potential here, as in England.

**AFRIKA BAMBAATAA – *The Light* – Capitol (C1-90157) – Producers: A. Bambaataa-B. Laswell-J. Robie**

The godfather of rap expands into funk, reggae, soul and synth on this ambitious world-brotherhood album, which features special guests UB40, George Clinton, Yellowman and others.

**PAUL KELLY AND THE MESSENGERS – *Under The Sun* – A&M (SP 5207) – Producers: P. Kelly-A. Thorne**

Australia's punky troubadour and his able mates deliver a solid and spirited collection in their bid for Stateside success. There's variety here, from country to crunch-pop, all of it with biting, slice-of-life lyrics. Great.

**BEATNIK BEATCH – *Beatnik Beatch* – Atlantic (81854-1) – Producer: R. David**

San Francisco's Beatnik Beatch bring a cool, percussive quality to their catchy, finger-snappin' pop odes. Texture, variety and smarts to spare.

**SCRITTI POLITTI – *Provision* Warner Bros. (25686-1) – Producers: G. Gartside-D. Gamson**

Scritti Politti takes a common synth-dance formula and invigorates it with spunky rhythms, insinuating vocals, literate lyrics and production detail.

**BETSY – *Betsy* – Metal Blade/Enigma (D1-73318) – Producer: C. Minto**

They used to be Bitch; now they're Betsy. The more accessible name is accompanied by an accessible metal-pop sound, with lead singer Betsy reminiscent of a slightly nastier Pat Benatar.

**LEGAL WEAPON – *Life Sentence to Love* – MCA (MCA 42161) – Producer: D. Jerden**

A trip to the big leagues hasn't taken the spunk out of Legal Weapon. Their major label debut is invigorating, bluesy punk, with a real immediacy in the playing and a street-angel toughness in Kat Arthur's vocals.

**FAT BOYS – *Coming Back Hard Again* Tin Pan Apple/PG (835 809-1) – Producers: Various**

The Fatties do their usual rap deconstruction of rock standards ("Louie, Louie," "The Twist"), but besides the novelty factor, they should be lauded for poppifying and broadening the rap form itself.

# CASH BOX TOP BLACK CONTEMPORARY SINGLES

| | | | | |
|---|---|---|---|---|
| 1 | *JOY* (Asylum 7-6941) | Teddy Pendergrass | 2 | 11 |
| 2 | *PARADISE* (Epic 34-07904) | Sade | 8 | 8 |
| 3 | *ONE MORE TRY* (Columbia 38 07773) | George Michael | 1 | 11 |
| 4 | *I'M REAL* (Scotti Bros/CBS ZS4 07783) | James Brown | 6 | 9 |
| 5 | *ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900) | Prince | 3 | 10 |
| 6 | *I'LL PROVE IT TO YOU* (Columbia 38-07774) | Gregory Abbott | 14 | 9 |
| 7 | *PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J) | D.J. Jazzy Jeff & The Fresh Prince | 12 | 9 |
| 8 | *LITTLE WALTER* (Wing 887 385-7DJ) | Tony Toni Tone | 5 | 12 |
| 9 | *DIRTY DIANA* (Epic 34-07739) | Michael Jackson | 4 | 10 |
| 10 | *MOST OF ALL* (MCA MCA 53258) | Jody Watley | 13 | 10 |
| 11 | *EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684) | Hall & Oates | 9 | 12 |
| 12 | *ROSES ARE RED* (MCA MCA-53177) | The Mac Band Featuring The McCampbell Brothers | 15 | 7 |
| 13 | *SHOOT 'EM UP MOVIES* (Solar/Capitol B 70023) | The Deele | 16 | 8 |
| 14 | *THE RIGHT STUFF* (Wing/PolyGram 887 386-7) | Vanessa Williams | 21 | 7 |
| 15 | *I CAN'T COMPLAIN* (Capitol B-44148) | Melba Moore (Duet With Freddie Jackson) | 20 | 8 |
| 16 | *SHOULD I SAY YES?* (Atlantic 7-89108) | Nu Shooz | 18 | 10 |
| 17 | *LET ME TAKE YOU DOWN* (Motown 1934MF) | Stacy Lattisaw | 19 | 9 |
| 18 | *YOU GOTS TO CHILL* (Fresh/Sleeping Bag FRE 80118) | E.P.M.D. | 25 | 7 |
| 19 | *IF IT ISN'T LOVE* (MCA MCA-53264) | New Edition | 29 | 5 |
| 20 | *DON'T BE CRUEL* (MCA MCA 53327) | Bobby Brown | 28 | 6 |
| 21 | *SIGN YOUR NAME* (Columbia 38-07911) | Terrence Trent D'Arby | 32 | 6 |
| 22 | *JUST GOT PAID* (Columbia 38-07744) | Johnny Kemp | 10 | 13 |
| 23 | *KNOCKED OUT* (Virgin 99329) | Paula Abdul | 34 | 7 |
| 24 | *MAKE IT REAL* (MCA MCA 53311) | The Jets | 24 | 6 |
| 25 | *MAMACITA* (Atlantic 7-89078) | Troop | 35 | 6 |
| 26 | *GROOVE ME* (Uptown/MCA 53300) | Guy | 36 | 8 |
| 27 | *IT'S A COLD, COLD* (King Jay/Warner Bros 7-28101) | Club Nouveau | 27 | 10 |
| 28 | *SUPERSONIC* (Ruthless/Atco 7-99328) | J.J. Fad | 31 | 4 |
| 29 | *SYMPTOMS OF TRUE LOVE* (Capitol B-44140) | Tracie Spencer | 38 | 9 |
| 30 | *OFF ON YOUR OWN (GIRL)* (Warner Bros 7-27870) | Al B. Sure | 42 | 4 |
| 31 | *FLIRT* (EMI-Manhattan B-50101) | Evelyn King | 7 | 14 |
| 32 | *IT TAKES TWO* (Profile PRO 7186) | Rob Base & D.J. E-Z Rock | 37 | 4 |
| 33 | *GET IT* (Motown 1930MF) | Stevie Wonder & Michael Jackson | 17 | 11 |
| 34 | *TIRED OF BEING ALONE* (Motown 1931MF) | The Right Choice | 11 | 12 |
| 35 | *RUN'S HOUSE* (Profile Pro-5202) | Run-D.M.C. | 23 | 10 |
| 36 | *OFF THE HOOK* (EMI-Manhattan 50132) | RJ's Latest Arrival | 46 | 6 |
| 37 | *THE COLOUR OF LOVE* (Jive/Arista JS1-9707) | Billy Ocean | 49 | 5 |
| 38 | *LOOSEY'S RAP* (Reprise 7-27885) | Rick James | 45 | 3 |
| 39 | *THE LOVERS* (Tubu/CBS ZS4 07795) | Alexander O'Neal | 40 | 6 |
| 40 | *WORK IT* (Epic 34-07902) | Teena Marie | 44 | 5 |
| 41 | *NO PAIN, NO GAIN* (Vision/Ms. B. 4501) | Betty Wright | 26 | 16 |
| 42 | *SOMETHING YOU CAN FEEL* (Jive/RCA 1111-7) | Millie Jackson | 43 | 7 |
| 43 | *FOREVER YOURS* (Epic 34-07900) | Tony Terry | 57 | 5 |
| 44 | *BETTER DAYS* (Blue Note/EMI-Manhattan 50119) | Diane Reeves | 51 | 5 |
| 45 | *MARC ANTHONY'S TUNE* (Cool Tempo/Chrysalis VS4 43238) | Tyka Nelson | 50 | 7 |
| 46 | *THAT GIRL WANTS TO DANCE WITH ME* (Epic 34-07793) | Gregory Hines | 52 | 4 |
| 47 | *COMING TO AMERICA PART I* (Atlantic 7-99320 | The System | 55 | 6 |
| 48 | *IT'S GONNA TAKE ALL OUR LOVE* (MCA MCA-53351) | Gladys Knight And The Pips | 60 | 4 |
| 49 | *YOUR LOVE IS SO DEF* (Columbia 38-07920) | Full Force | 59 | 3 |
| 50 | *MOVE SOMETHIN'* (Luke Skywalker GR 112) | 2 Live Crew | 56 | 6 |
| 51 | *BLUEBERRY GOSSIP* (A&M 1204) | Ta Mara & The Seen | 53 | 7 |
| 52 | *DAYDREAMING* (Warner Bros. 7-27917) | Morris Day | 22 | 10 |
| 53 | *DIVINE EMOTIONS* (Reprise/Warner Bros 7-27967) | Narada | 30 | 13 |
| 54 | *LOVE STRUCK* (A&M AM 3020) | Jesse Johnson | 33 | 14 |
| 55 | *SWEAT* (Track Record TRK 58815-7) | The Ohio Players | 69 | 3 |
| 56 | *SHAKE YOUR BODY* (Capitol P-B-44178) | Suavé | 65 | 2 |
| 57 | *ONCE, TWICE, THREE TIMES* (Elektra 7-69390) | Howard Hewett | 78 | 2 |
| 58 | *SENDING OUT AN S.O.S.* (Island 7-99336) | Will Downing | 64 | 5 |
| 59 | *K.I.S.S.I.N.G.* (Qwest/Reprise 7-27928) | Sledah Garrett | 69 | 2 |
| 60 | *INDIAN GIVER* (44 07820) | Rainy Davis | 73 | 3 |
| 61 | *EVERY SHADE OF LOVE* (A&M AM 1214) | Jessie Johnson | 68 | 3 |
| 62 | *WITH EVERY BEAT OF MY HEART* (Columbia 38-07786) | Leata Galloway | 63 | 5 |
| 63 | *WATCHING YOU* (Virgin/MCA 53304) | Loose Ends | 72 | 2 |
| 64 | *VIBE ALIVE* (Columbia 38-07718) | Herbie Hancock | 41 | 11 |
| 65 | *I'LL ALWAYS LOVE YOU* (Arista AS1-9700) | Taylor Dayne | 74 | 2 |
| 66 | *ROLL WITH IT* (Virgin 7-99326) | Steve Winwood | 76 | 3 |
| 67 | *SAY IT AGAIN* (Arista AS1-9636) | Jermaine Stewart | 48 | 15 |
| 68 | *MERCEDES BOY* (MCA MCA 53279) | Pebbles | 47 | 16 |
| 69 | *SOMETHING JUST AINT RIGHT* (Vintertainment/Elektra 7-69411) | Keith Sweat | 58 | 16 |
| 70 | *KICK IT TO THE CURB* (A&M AM-3013) | The Brothers Johnson | 39 | 9 |
| 71 | *COMPASSION* (Virgin 99351) | Gary Taylor | 54 | 12 |
| 72 | *WHAT CHA GONNA DO* (RCA 8328) | Theresa | 80 | 2 |
| 73 | *MY LOVE* (Columbia 38-07781) | Julio Iglesias Featuring Stevie Wonder | 79 | 3 |
| 74 | *LOVE WILL SAVE THE DAY* (Arista AS1-9720) | Whitney Houston | DEBUT | |
| 75 | *DINNER FOR TWO* (Warner Bros. 7-27934) | Michael Cooper | 62 | 11 |
| 76 | *IN YOUR EYES* (Columbia 38-07930) | James "D-Train" Williams | DEBUT | |
| 77 | *MY GIRL* (Capitol B-44124) | Sauve | 71 | 10 |
| 78 | *THE TWIST* (Tin Pan Apple/Polydor 887 571-7) | Fat Boys | DEBUT | |
| 79 | *THAT'S THE TICKET* (Mercury/Polygram 888 917-7 ) | Cash Flow | DEBUT | |
| 80 | *AIN'T NO WAY* (Atlantic 7-89116) | Jean Carne | 70 | 15 |
| 81 | *COLORS* (Sire/Warner Bros. 9 27902) | Ice-T | DEBUT | |
| 82 | *1-2-3* (Epic 34-07921) | Gloria Estefan and the Miami Sound Machine | DEBUT | |
| 83 | *KISS SERIOUS* (Motown 1935MF) | Chico DeBarge | DEBUT | |
| 84 | *PIANO IN THE DARK* (A&M AM-3003) | Brenda Russell Featuring Joe Esposito | 75 | 17 |
| 85 | *WHEN I FALL IN LOVE* (EMI-Manhattan B-50138) | Natalie Cole | DEBUT | |
| 86 | *ANTICIPATION* (RCA 7614-7-RAA) | The Dazz Band | 83 | 13 |
| 87 | *LOVE MAKES A WOMAN* (Fresh/Sleeping Bag LX 40134) | Joyce Sims | 77 | 12 |
| 88 | *I SURRENDER TO YOUR LOVE* (Island 7-99351) | By All Means | 82 | 7 |
| 89 | *STRANGE RELATIONSHIP* (Elektra 7-69415) | Howard Hewett | 67 | 15 |
| 90 | *NITE AND DAY* (Warner Bros. 7-28192) | Al B. Sure! | 81 | 13 |
| 91 | *WHERE DO BROKEN HEARTS GO* (Arista AS1-9674) | Whitney Houston | 84 | 19 |
| 92 | *ONE TIME LOVE* (CBS Assoc. ZS4-07733) | Chris Jasper | 87 | 15 |
| 93 | *C'EST TOI (IT'S YOU)* (Mercury/PolyGram 870 305-7) | Angela Winbush | 85 | 7 |
| 94 | *EVIL ROY* (Columbia 38-07687) | Earth, Wind & Fire | 66 | 12 |
| 95 | *YES (IF YOU WANT ME)* (London/PolyGram 886 189-7) | Junior | 89 | 14 |
| 96 | *IF I WERE YOUR WOMAN* (MCA MCA-53275) | Stephanie Mills | 88 | 16 |
| 97 | *SLOW STARTER* (MCA MCA-53139) | Randy Hall | 90 | 13 |
| 98 | *BETCHA CAN'T LOOSE (WITH MY LOVE)* (Motown 1929MF) | Magic Lady | 93 | 13 |
| 99 | *I CAN'T STAND THE RAIN* (Epic 34-07740) | Tease | 91 | 14 |
| 100 | *I BET YA' I'LL LET YA'* (Motown 19095MF) | Ada Dyer | 92 | 15 |

## THE BEAT

**BLACK MUSIC FESTIVAL** – The month of June has officially been declared National Black Music Month. Its purpose is to honor the impact and achievements of Black music, musicians and history of Black music in America. It is a recognized fact that the music of African origin has considerably contributed to and enhanced the development of mainstream music in most cultures. To celebrate these contributions, a music festival featuring local and national entertainers representing a variety of music forms including reggae, jazz, rhythm and blues, gospel, classical and pop is planned.

A special broadcast (vignettes) depicting a historical overview of the legacy of Black music in Dade County, was an integral part of this month-long festival.

Other activities include a Kick-Off Press Reception, hosted by Commissioner Barbara M. Carey, a Talent Search, special musical productions, and an Outdoor Music Fest, featuring well-known local and national artists in concert; food and craft vendors; and films and videos.

This project will serve to enhance community spirit and pride while educating and celebrating the heritage of Black music. Because music of African origin appeals to virtually every community, last year's festival brought in a cross cultural audience to experience well-known local and national artists in concert.

*REEL AWARD – Doug E. Fresh and the Get Fresh Crew receive the Ampex Golden Reel Award for their hit single, "The Show," which was recorded entirely on Ampex audio tape. Pictured (left to right) are: manager and co-producer Dennis Bell; group members Doug E. Fresh and Barry Bee; and engineer and co-producer Ollie Cotton.*

*CASH MEETS OPRAH – WLLE's Cash Michaels welcoming TV's Oprah Winfrey to Raleigh N.C. the night before her "weight loss" show. Michaels has just completed voice-over work on Tony Brown's* The White Girl *movie project.*

*CAPITOL SIGNS OMARR – Pictured at the signing (left to right): Mickey Shapiro, Omarr's Manager; Wayne Edwards, VP, Black Promotion; David Berman, President; and Step Johnson, VP, General Manager, Black Division.*

*WHISPER REEL GOLD – The Whispers receive the Ampex Golden Reel Award for their hit album* Just Gets Better With Time, *which was recorded entirely on Ampex audio tape. Pictured (left to right) are: Solar Record's Doug Wilkins and Nancy Pitts; group members Walter Scott and Leaveil Degree; Ampex's Thom Salisbury; group member Wallace "Scotty" Scott; Solar Records' Hank Caldwell; and manager Michael Gardner.*

*35 YEARS OF HITS – On behalf of members of the Congressional Black Caucus, and in support of the R.I.A.A., Gladys Knight & the Pips were honored with the Special Recognition Award presented to the group for their outstanding accomplishments and efforts within the music industry for the past 35 years. Pictured (left to right) are: William Guest; Edward Patton; Bubba Knight; Congressman Mervyn Dymally; Gladys Knight; Jason Berman, President, R.I.A.A.; and Walter E Fauntroy.*

*RAPPERS GATHERING – Pictured in New York's Chun King House of Metal Studio are (center), Run-DMC's Jam Master Jay, and, (left to right), L.A. Posse's Darryl Pierce and Dwayne Simon and... The Real Roxanne.*

**Bob Long**

# Ohio Players: *Back* And Hotter Than Ever

LOS ANGELES – The Ohio Players are back and hotter than ever... The legendary black/pop music group, with millions of record sales to their credit have reunited to produce their most exciting album to date. The band has once again captured a sound that is destined to become the biggest urban album project in 1988.

The Ohio Players, who took their name from their common place of residence, worked diligently for fifteen years before they suddenly leaped into the spotlight as one of the hottest record and concert attractions in the music industry.

From 1974 to 1976, the Ohio Players landed three platinum albums (*Fire*, *Honey* and *Skin Tight*) and gold albums (*Contradiction*, *Ohio Players Gold*, and *Pain*). They also scored four gold singles "Funky Worm," "Skin Tight," "Fire," and "Love Rollercoaster." Each one of those hit number one on the B/C charts. "Fire" and "Love Rollercoaster" hit number one on the pop chart.

Some of the inspiration for the new Ohio Players LP came from spur-of-the-moment experience. "I'm Madd!," for example, is an impassoned attack on drunk drivers. The song began when an inebriated motorist slammed into another car, tried to get away from the scene of the crime, and in the process rammed Billy Beck's auto as it stood at a red light. No one was hurt. But Beck's car was badly damaged. Says Sugar Bonner, "Mr. Beck came into the studio expounding. I told him not to waste his breath – write it down. If it's causing you misery, you can make music with it." Many of the songs on *Back* were about the players as a band. "Let's Play Again" and "Rockin' The House" expressed the group's desire to get out and perform together. "Try" said don't ever give up. "Reputation" was about living up to their own standard for setting a stage in major motion. Says Diamond Williams, "We're going back on stage as good guys, as knights, to get our revenge."

The Ohio Players sound had an unforgettable impact. Larry Blackmon of Cameo called the group one of his major influences. Sly Dunbar and Robbie Shakespeare recorded the Ohio Player's "Fire" on their critically acclaimed 1987 album. And Canadian supergroup Platinum Blonde have covered "Fire" on their new LP.

When the Ohio Players went into the studio to record their first album of the 80's, the elements that had once made them great surfaced all over again. First of those factors was democracy. Says Billy Beck, "Everyone contributes to each song. We don't have any loose spots in this band. Everything is nailed down tight and ready to fly." The second factor was versatility. The band utilized over 20 instruments, including a wide variety of keyboards and midi-equipped drum machines. The third element was spontaneity. Explains Sugar Bonner, "We had our demos, but we kicked most of them out. We brought together most of the album in the studio. We had written out the songs, but we got into the studio and said, "We're going to do this from zero. We want fire."

That "revenge" is coming swiftly. Shortly before The Ohio Players finished their own LP, guitarist/lead vocalist, Sugar Bonner received an invitation to join Herbie Hancock on his next album. Bonner ended up co-writing and performing vocals on three of the Hancock cuts. The Ohio Players also cut "Vibe Alive" on their album, *Back*. While he was on his way up to join Hancock, Sugar ran into Cameo's Larry Blackmon in the studio elevator. Recalls Sugar delightedly, "I think Larry is the greatest. And here he was telling me how he'd been trying to sound like me for years. I said hey, I've been trying to sound like me for years."

Coming up is a plan for The Ohio Players to take their influence a step further. The band will work on a few cuts with the Average White Band. But their real mission is to put the human sound into today's technology. Says Ohio Player, Diamond Williams, "When we first got started, a computer was something you kept in a room the size of a house. Today there's a computer in every instrument, and we've learned how to handle them all. But what we're

*(Continued on page 18)*

Guest Commentary

# Rap Music And Stereotypes

By Anthony Rahsaan

NEW YORK – It is becoming increasingly difficult for today's young black rap artists to shake the stereotypes imposed by the media. These stereotypes, which are probably rap music's greatest foe, attack both the artists and the art form itself. Rap music is one of the purest forms of black music today, yet, there are those who disparage it, because, they say, it provokes violence. They base their claims on media coverage of violence that may have occurred during rap concerts. The large summer rap tours cover approximately 60 cities nationwide, but how many times do you see coverage of a concert unless some incident occurs? My bet is there would have been no coverage had there been no incident. It is unfortunate that some must spoil it for the rest of us, but when someone shoots or stabs another at a rap concert, it is highly unlikely that the music is the instigator. All it may mean is that someone shot or stabbed another. Period. If someone were murdered at a classical music concert–which, if I recall correctly, actually happened recently–would people say that classical music provokes violence? I don't think so, but I am sure that some of those who would come to classical music's defense would, at the same time, condemn hip hop.

Lopsided coverage is the foundation on which stereotyping thrives, and it pains me to see the media program the public toward a negative image of rap music and the personnel involved. This is a type of brainwashing that infects all of those who watch and aren't aware of what is actually happening. What really hurts, though, is to hear black program directors say that they don't play rap music because they don't like it. Their judgements, no doubt, reflect the negativity and bias perpetuated by the media. Don't get me wrong, because I'm not saying that everyone who doesn't like or listen to rap music has been programmed, however, I am saying that it does exist. Such offhanded dismissals not only constrain rap as a crossover music form, but as a *black* one as well.

The media do their share to create negative images for rap music, but they are not fully to blame. There are other factors to consider, like the behavior of some of the rappers themselves. Performers should always be aware that they are representatives of their art form and should consider themselves role models for all who listen to their music, especially children. Unfortunately there are those rappers who do nothing to shake the stereotypes plaguing rap music. Rather they do more to create new -or reinforce existing- stereotypes. Rappers, on the whole, should not have to take the weight for a few knuckleheads who decide to get obscene, lewd, or just plain stupid on stage or record. But as we all know, there's one in every crowd.

Along with negative exceptions, there are also positive exceptions, such as Los Angeles rapper Ice-T, who calls out to his listeners to stay away from the gang and street life he once lived. Demonstrating a keen sensitivity to the controversy surrounding rap, Boogie Down Productions' front man, KRS-One, sends out the message to "Stop the Violence" on a track of the same name. On his album's first single, titled "My Philosophy," he comes down hard with his views on stereotypes, rap artists and the industry.

These rappers are helping to knock down the stereotypes that are commonly associated with rap artists by saying something worth listening to, as opposed to just the usual braggadocio coming out of other rappers' speakers. Those of you in the rap music industry can actively help break these stereotypes, no matter who you are or what level you're at, by exercising good judgement and some common sense. My word to all rappers out there is to send out positive messages to your people, because you are the ones who are able to reach them. My word to those biased p.d.'s at the radio stations is to keep an open mind to this art form called rap music, not only because you could be depriving your stations of large audiences of urban youth, not only because rap music usually wins its audience share per market, but because every time you say no to rap, you're possibly closing the door to someone's only chance to make something good out of him or herself.

Finally, my word to the media reporters is to cover both sides of the story. When you only cover the negative, people only see the negative, and this is where the stereotypes breed. With that in mind, I believe I have spoken my piece. PEACE!

*Anthony Rahsaan is a partner in Creative Broadcasters. Creative Broadcasters produces* Rap It Up - the largest rap music syndication in America.

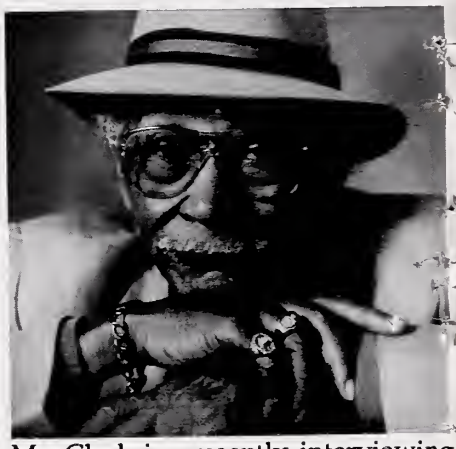
*WOODROW WILSON HIGH SCORES WITH SUAVE – Capitol recording artist Suave treated Woodrow Wilson High School (the high school graduating class in the Washington, D.C., area with the highest SAT scores) to a live performance at their 1988 prom. Pictured at the prom: (left to right) are: Mickey Shapiro, Suave's manager; Suave; Michael Durso, Principal, Woodrow Wilson High School; and Woody Johnson, Promotion, Capitol Records.*

# Malaco Ups Dave Clark

MISSISSIPPI – Malaco Records, Jackson, Mississippi, announces the promotion of Dave Clark from National Promotion Director to Senior Vice President. In his new position Mr. Clark will be more involved in senior management and planning overall marketing and promotion strategy.

Mr. Clark has over 50 years of experience in the record industry. Prior to joining Malaco, Mr. Clark had been with TK Records, Stax Records and Duke/Peacock Records.

While at Malaco, Mr. Clark has been responsible for the signing of many of the key artists and directing the marketing and promotion staff.



Mr. Clark is presently interviewing prospects for the position of National Promotion Director, which he has just vacated.

# City-1-Stop Hosts Black Music Day

LOS ANGELES – City-1-Stop hosted its biggest and most successful Black Music Day on Friday, June 10 at its Los Angeles headquarters. In its seventh year, Black Music Day is drawing more star talent than ever before. Artists who participated in the 1988 event included Vanessa Williams, Nia Peeples, Gary Taylor, Tony Toni Tone, Egyptian Lover, Shanice Wilson, Chuck Mangione, Too Short, L.A. Dream Team, Rebbie Jackson, Deniece Williams, Randy Hall, Richard Elliot, Alonzo Williams among many others.

Black Music Day is a "showcase" luncheon, held during Black Music Month, that was designed to honor customers of City-1-Stop and the performers whose music City sells.

This year, Sam Ginsburg, Director of City-1-Stop and the originator of Black Music Day was presented with a commemorative award for his efforts by Geffen Records. Earlier this year at the N.A.R.M. Convention, City was acknowledged with a special advertising award specifically for 1987's Black Music Day.

*The Right Stuff – Vanessa Williams draws a crowd at City-1-Stop during Black Music Day.*

The 1988 turnout was so good (nearly 3000 over the course of the day), that Ginsburg almost wasn't able to fit everyone into his massive meeting hall facility. Faced with the prospect of an even larger attendance in 1989, Ginsburg responded, "I've already started working on that."

**Ohio** *(From page 17)*

about is making this futuristic technology work with soul and funk. We want to make those robots sound human." The sound of the human, the funky and the spontaneous, that's the essence of The Ohio Players putting fire into the microchips. With that goal in mind, The Ohio Players are indeed *Back.*

# CASH BOX TOP BLACK CONTEMPORARY ALBUMS

| | | LW | WOC |
|---|---|---|---|
| 1 | **FAITH** George Michael (Columbia OC 40867) | 1 | 29 |
| 2 | **TOUGHER THAN LEATHER** Run-D.M.C. (Profile 1265) | 2 | 5 |
| 3 | **IN EFFECT MODE** Al B. Sure (Warner Bros. 25662-1) | 3 | 7 |
| 4 | **STRONGER THAN PRIDE** Sade (Epic OE 44210) | 7 | 5 |
| 5 | **MAKE IT LAST** Keith Sweat (Elektra 60763) | 5 | 23 |
| 6 | **JOY** Teddy Pendergrass (Elektra 60775) | 8 | 7 |
| 7 | **LOVESEXY** Prince (Paisley Park/Warner Bros. 925720-1) | 4 | 6 |
| 8 | **HE'S THE DJ, I'M THE RAPPER** DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J) | 6 | 10 |
| 9 | **INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** (Columbia BFC 40964) | 9 | 34 |
| 10 | **SECRETS OF FLYING** Jahny Kemp (Columbia BFC 40770) | 12 | 6 |
| 11 | **THE WORLDS GREATIST ENTERTAINER** Doug E. Fresh (Donya/Reality XR 102) | 13 | 5 |
| 12 | **PEBBLES** Pebbles (MCA 42094) | 11 | 24 |
| 13 | **STRICKLY BUSINESS** E.P.M.D. (Fresh/Sleeping Bag LPRE 82006) | 19 | 3 |
| 14 | **HOW YA LIKE ME NOW** Kool Moe Dee (Jive 1079-1-J/RCA) | 14 | 30 |
| 15 | **COLOURS** Soundtrack (Warner Bros. 1-25713) | 10 | 8 |
| 16 | **WHO?** Tanyl Tanll Tane'l (Wing/PolyGram 422 835 549-1 | 17 | 8 |
| 17 | **BY ALL MEANS NECESSARY** Boogie Down Productions (Jive/RCA 1097-1-J) | 15 | 10 |
| 18 | **NAKED TO THE WORLD** Teena Morie (Epic FE 40872) | 18 | 12 |
| 19 | **BAD** Michael Jackson (Epic OE 40600) | 16 | 41 |
| 20 | **EYES OF A STRANGER** The Deele (Solor/Capitol ST72555) | 21 | 43 |
| 21 | **ALL OUR LOVE** Gladys Knight & The Pips (MCA 42004) | 20 | 30 |
| 22 | **FLIRT** Evelyn "Champogne" King (EMI-Manhatton 46968) | 23 | 5 |
| 23 | **TEAR DOWN THESE WALLS** Billy Ocean (Jive JL 8495) | 22 | 15 |
| 24 | **I'M REAL** Jomes Brown (Scotti Bros/Epic FZ 44241) | 44 | 2 |
| 25 | **OOH YEAH!** Doryl Hall & John Oates (Arista AL 8539) | 25 | 5 |
| 26 | **MAGIC** The Jets (MCA 42085) | 26 | 33 |
| 27 | **TURN OFF THE LIGHTS IN THE FAST LANE** Lonzo & Warld Closs Wrecking Kru Technocut/Mocolo TK 1001 | 29 | 6 |
| 28 | **GET HERE** Brenda Russell (A&M SP5178) | 28 | 14 |
| 29 | **CHARACTERS** Stevie Wander (Motown 6248ML) | 24 | 30 |
| 30 | **DIANE REEVES** (Blue Nate BLT 46906) | 38 | 20 |
| 31 | **MOVE SOMETHIN'** 2 Live Crew (Luke Skywalker XR101) | 33 | 7 |
| 32 | **WHITNEY** Whitney Haustan (Arista AL-8405) | 27 | 55 |
| 33 | **MOTHER WIT** BETTY WRIGHT (Vision/Ms. B. 3301) | 30 | 10 |
| 34 | **EVERLASTING** Natalie Cole (Manhatton ST5309) | 31 | 49 |
| 35 | **I'LL PROVE IT TO YOU** Gregory Abbot (Columbia FC 44087) | 43 | 4 |
| 36 | **REFLECTIONS** George Howard (MCA 42145) | 48 | 2 |
| 37 | **I'M YOUR PLAYMATE** SUAVÉ (Copital C1-48686) | 32 | 10 |
| 38 | **FOREVER AND EVER** HOWARD HEWETT (Elektro 60779-1) | 35 | 10 |
| 39 | **CONCIOUS PARTY** Ziggy Marley & The Melody Makers (Virgin 90878) | 41 | 3 |
| 40 | **GOIN' OFF** Biz Markie (Cold Chillin'/Warner Bros. 25675 | 36 | 14 |
| 41 | **SIMPLE PLEASURES** Babby McFerrin (EMI/Manhattan 48059) | 42 | 9 |
| 42 | **EVERY SHADE OF LOVE** Jessie Johnson (A&M SP 5188) | 34 | 9 |
| 43 | **LOVE CONFESSIONS** Miki Haward (Atlantic 81810-1) | 37 | 31 |
| 44 | **PERSONAL ATTENTION** Stacey Lattisaw (Motown 6241 ML) | 39 | 20 |
| 45 | **DAYDREAMING** Marris Day (Warner Bros. 25651) | 40 | 16 |
| 46 | **HEARSAY** Alexander O'Neol (Tabu/Epic 25602-1) | 47 | 47 |
| 47 | **FLASHIN' BACK** Tyrone Davis (Future FR 1003) | 50 | 5 |
| 48 | **LISTEN TO THE MESSAGE** Club Nouveau (Warner Bras 1-25687) | 52 | 3 |
| 49 | **JODY WATLEY** (MCA 5898) | 49 | 68 |
| 50 | **LIVING LARGE** Heovy D. & The Bayz (MCA 5986) | 45 | 35 |
| 51 | **PERFICT MACHINE** Herbie Hancock (Columbia FC 40025) | 51 | 4 |
| 52 | **TOLD U SO** Nu Shooz (Atlontic 81804) | 65 | 3 |
| 53 | **LOVE IS SUCH A FUNNY GAME** Michael Cooper (Warner Bras. 1-25653) | 54 | 24 |
| 54 | **YOU'RE A PART OF ME** Jeon Carne (Atlantic 81811-1) | 53 | 12 |
| 55 | **LYTE AS A ROCK** McLyte (First Priority/Atlantic 90905) | 56 | 3 |
| 56 | **SCHOOL DAZE** Various Artists (EMI/Monhatton E1-48680) | 46 | 14 |
| 57 | **WHAT MORE CAN I SAY** Audio Twa (First Priority/Atlantic 90907) | 55 | 5 |
| 58 | **LET IT LOOSE** Glorlo Estefan & Miami Saund Mochine (Epic 40769) | 64 | 2 |
| 59 | **SOPHISTOCATED STREET** Junior (London/PolyGram 828 083-1) | 57 | 6 |
| 60 | **SHARP** Angela Winbush (Mercury 832-733-1) | 59 | 35 |
| 61 | **THE RIGHT STUFF** Vanessa Williams (Wing/PolyGrom 835 694-1) | DEBUT | |
| 62 | **PASSION** Normon Conners (Copitol CL-48515) | 58 | 12 |
| 63 | **LOVE CHANGES** Koshif (Arista AL-8447) | 60 | 30 |
| 64 | **TOUCH THE WORLD** Earth, Wind & Fire (Columbia FC 40596) | 61 | 31 |
| 65 | **MILES** Miles Jaye (Island 90615) | 63 | 35 |
| 66 | **TRANSFORMATION** Whistle (Select 21625) | DEBUT | |
| 67 | **MUSICAL TESTAMENT** Morvin Goye (Motawn 6255ML2) | 73 | 4 |
| 68 | **SAY IT AGAIN** Jermoine Stewart (Arista AL 8455) | 68 | 9 |
| 69 | **COME INTO MY LIFE** Joyce Sims (Sleeping Bag TLX 10) | 67 | 25 |
| 70 | **TRACY CHAPMAN** (Elektra 60774) | DEBUT | |
| 71 | **FOREVER YOURS** Tony Terry (Epic BFE 40890) | 66 | 28 |
| 72 | **IN FULL EFFECT** Mantronix (Capital C1-48336) | 62 | 13 |
| 73 | **HOT, COOL & VICIOUS** Salt-N-Pepa (Next Plateau PL 1007) | 69 | 61 |
| 74 | **GOOD LOVE** Mell'sa Margon (Capitol CLT-46943) | 70 | 28 |
| 75 | **KOOL & DEADLY** Just-Ice (Fresh LPRE-5/Sleeping Bag) | 71 | 22 |

# CASH BOX TOP RAP SINGLES

| | | | |
|---|---|---|---|
| 1 | **PARENTS JUST DON'T UNDERSTAND** (Jive/RCA 1099-7-J) . . . . . DJ Jazzy Jeff & The Fresh Prince | 2 | 11 |
| 2 | **KEEP RISING TO THE TOP** (Reality/Danya 3101) . . . . Doug E. Fresh | 4 | 6 |
| 3 | **RUN'S HOUSE** (Profile PRO-5202) . . . . . Run-D.M.C. | 1 | 7 |
| 4 | **YOU GOTS TO CHILL** (Fresh/Sleeping Bag FRE 80118) . . . . . E.P.M.D. | 4 | 7 |
| 5 | **COLOURS** (Warner Bros. 0-20936) . . . . . Ice T | 5 | 8 |
| 6 | **VAPORS** (Cold Chillin' PRO-S-3088) . . . . . Biz Markie | 9 | 7 |
| 7 | **MOVE SOMETHING** (Luke Skywalker GR-112) . . . . . 2 Live Crew | 6 | 7 |
| 8 | **IT TAKES TWO** (Profile PRO 5186) . . . . . Rob Base & DJ E-Z Rock | 7 | 7 |
| 9 | **WHY** (Geffen 20898) . . . . . 7A3 | 8 | 8 |
| 10 | **I LET 'EM KNOW** (Delicious Vinyl DV 004) . . . . . Young MC | 12 | 3 |
| 11 | **SALLY** (Tommy Boy TB 912) . . . . . Stetsasonic | 11 | 8 |
| 12 | **DON'T TOU KNOW** (MCA-53255) . . . . . Heavy D. & The Boyz | 10 | 7 |
| 13 | **BOYS IN THE HOOD** (Ruthless 1004) . . . . . Eazy-E | DEBUT | |
| 14 | **WILD, WILD WEST** (Jive 1086-7-J) . . . . . Kool Moe Dee | 14 | 7 |
| 15 | **MY PHILOSOPHY** (Jive/RCA 1098-7) . . . Boogie Down Productions | 13 | 7 |

# CASH BOX TOP RAP ALBUMS

| | | | |
|---|---|---|---|
| 1 | **HE'S THE DJ, I'M THE RAPPER** (Jive/RCA 1091-1-J) . . . . . DJ Jazzy Jeff & The Fresh Prince | 3 | 2 |
| 2 | **TOUGHER THAN LEATHER** (Profile 1265) . . . . . RUN-D.M.C. | 1 | 4 |
| 3 | **THE WORLDS GREATIST ENTERTAINER** (Danya/reality F 9658) . . . . . Doug E. Fresh | 4 | 5 |
| 4 | **COLOURS** (Warner Bros. 1-25713) . . . . . Soundtrack | 4 | 5 |
| 5 | **BY ALL MEANS NECESSARY** (Jive/RCA 1097-1-J) . . . . . Boogie Down Productions | 6 | 8 |
| 6 | **STRICTLY BUSINESS** (Fresh/Sleeping Bag LPRE 80062) . . . . . E.P.M.D. | 7 | 2 |
| 7 | **HOW YA LIKE ME KNOW** (Jive/RCA 1079-1-J) . . . . Kool Moe Dee | 5 | 7 |
| 8 | **GOIN' OFF** (Cold Chillin'/Warner Bros. 25675) . . . . . Biz Markie | 9 | 9 |
| 9 | **LIVING LARGE** (MCA MCA-5986) . . . . . Heavy D. & The Boyz | 10 | 3 |
| 10 | **MOVE SOMETHIN'** (Luke Skywalker XR 102) . . . . . 2 LIVE CRU | 8 | 5 |

# CASH BOX TOP 12" DANCE SINGLES

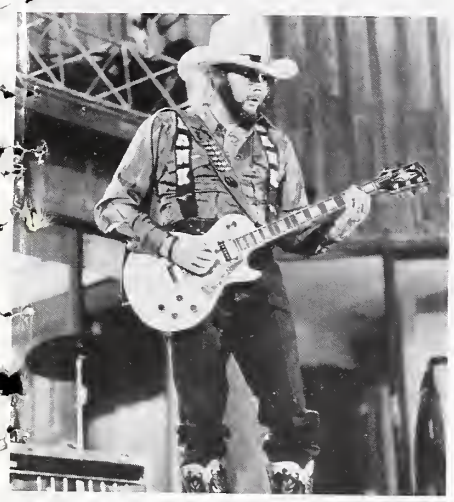
| | | LW | WOC |
|---|---|---|---|
| 1 | **MERCEDES BOY** PEBBLES (MCA 23838) | 1 | 10 |
| 2 | **SUPERSONIC** J.J. FAD (Dream Teom DTR 532) | 3 | 6 |
| 3 | **SAYIN' SORRY DON'T MAKE IT RIGHT** DENISE LOPEZ (Vendetto VE 7000) | 5 | 5 |
| 4 | **TOGETHER FOREVER** RICK ASTLEY (RCA 8320-1-RD) | 4 | 10 |
| 5 | **JUST GOT PAID** JOHNY KEMP (Columbio 44 07588) | 2 | 11 |
| 6 | **ALPHABET ST.** PRINCE (Paisley Pork/Worner Bras.0-20990) | 6 | 7 |
| 7 | **TROUBLE** NIA PEEPLES (Mercury/PolyGram 870 154-1) | 7 | 9 |
| 8 | **PARENTS JUST DON'T UNDERSTAND** D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD) | 9 | 7 |
| 9 | **THE RIGHT STUFF** Vanessa Williams (Wing/PolyGrom 887 386-1) | 21 | 3 |
| 10 | **LITTLE WALTER** TONYI, TONII, TONEI (Wing/PolyGram 887 385-1) | 11 | 5 |
| 11 | **SHOULD I SAY YES ?** NU SHOOZ (Atlontic 0-86599) | 10 | 9 |
| 12 | **THEME FROM S-EXPRESS** S-EXPRESS(Copitol V-15377) | 37 | 2 |
| 13 | **A LITTLE LOVE** CEEJAY (Next Plateou NP 50074) | 13 | 5 |
| 14 | **DEVINE EMOTIONS** NARADA (Reprise/Worner Bros 0-20874) | 8 | 9 |
| 16 | **YOU GOTS' TO CHILL** E.P.M.D. (Fresh/Sleeping Bog FRE 8018) | 20 | 6 |
| 17 | **RIGHT BACK TO YOU** Ten City (Atlantic 0-86574) | 24 | 3 |
| 18 | **COLOURS** Ice-T (Worner Bros. 0-20936) | 26 | 3 |
| 19 | **WHATS ON YOUR MIND** INFORMATION SOCIETY (Tommy Boy TB-911) | 29 | 2 |
| 20 | **I'M REAL** JAMES BROWN (Scotti Bras/E.P.A. 429 07805) | 25 | 4 |
| 21 | **NITE AND DAY** AL B. SURE (Warner Bras. 0-20782) | 16 | 14 |
| 22 | **JOY** TEDDY PENDERGRASS (Asylum/Elektro 0-66766) | 23 | 4 |
| 23 | **DA' BUTT** E.U. (EMI Manhotton V-56083) | 17 | 15 |
| 24 | **IT TAKE TWO** ROB BASE & D.J. E-Z-ROCK (Profile PRO-7186) | 34 | 3 |
| 25 | **WILD, WILD WEST** KOOL MOE DEE (Jive/RCA 1086-1) | 12 | 12 |
| 26 | **RUN'S HOUSE** RUN-DMC (Profile PRO 7202) | 14 | 7 |
| 27 | **NEW SENSATION** INXS (Atlontic 0-86572) | 39 | 2 |
| 28 | **ROSES ARE RED** The Mac Band Featuring The McCampble Brothers (MCA 53177) | DEBUT | |
| 29 | **WORK IT** TEENA MARIE (Epic 34-07902) | 22 | 6 |
| 30 | **BLUE MONDAY** New Order (Qwest/Warner Bras 0-20869) | 19 | 8 |
| 15 | **WHEN WE KISS** BARDEUX (Synthicide/Restless 71306-0) | 18 | 6 |

# CASH BOX COUNTRY SINGLES

JULY 2, 1988

| | | | Last Week | Total Weeks |
|---|---|---|---|---|
| 1 | *FALLIN' AGAIN* (RCA 6902-7) | Alabama | 2 | 11 |
| 2 | *IF YOU CHANGE YOUR MIND* (Columbia 38-07746) | Rosanne Cash | 7 | 14 |
| 3 | *LOVE OF A LIFETIME* (Columbia 38-07747) | Larry, Steve, Rudy: The Gatlin Brothers | 4 | 16 |
| 4 | *SATISFY YOU* (Columbia 38-07757) | Sweethearts of the Rodeo | 5 | 15 |
| 5 | *IF IT DON'T COME EASY* (Capitol B-44142) | Tanya Tucker | 1 | 13 |
| 6 | *SET'EM UP JOE* (Columbia 33-07762 | Vern Gosdin | 9 | 13 |
| 7 | *TALKIN' TO THE WRONG MAN* (Warner Bros. 7-27947) | Michael Martin Murphey (with Ryan Murphey) | 10 | 16 |
| 8 | *I TOLD YOU SO* (Warner Bros. 7-27969) | Randy Travis | 3 | 13 |
| 9 | *WORKIN' MAN (NOWHERE TO GO)* (Warner Bros. 7-27940) | Nitty Gritty Dirt Band | 13 | 11 |
| 10 | *GOODBYE TIME* (MCA 53276) | Conway Twitty | 12 | 12 |
| 11 | *TEXAS IN 1880* (RCA 6900-7) | Foster and Lloyd | 11 | 12 |
| 12 | *DON'T WE ALL HAVE THE RIGHT* (Columbia 38-07798) | Ricky Van Shelton | 14 | 8 |
| 13 | *I WILL WHISPER YOUR NAME* (RCA 6833-7) | Michael Johnson | 15 | 13 |
| 14 | *SUNDAY KIND OF LOVE* (MCA, MCA-53315) | Reba McEntire | 17 | 7 |
| 15 | *MIDNIGHT HIGHWAY* (Warner Bros. 7-29952) | Southern Pacific | 16 | 12 |
| 16 | *GIVERS AND TAKERS* (MTM B-72099) | Schuyler, Knobloch and Bickhardt | 18 | 10 |
| 17 | *BABY BLUE* (MCA, MCA-53340) | George Strait | 19 | 7 |
| 18 | *DON'T CLOSE YOUR EYES* (RCA 6901-7) | Keith Whitley | 23 | 10 |
| 19 | *I'M GONNA LOVE HER ON THE RADIO* (16th Avenue B-70414) | Charley Pride | 24 | 9 |
| 20 | *JUST ONE KISS* (Epic 34-07775) | Exile | 22 | 10 |
| 21 | *OLD PHOTOGRAPHS* (Capitol/Curb B 44143) | Sawyer Brown | 21 | 11 |
| 22 | *I'LL GIVE YOU ALL MY LOVE TONIGHT* (MCA/Curb 53310) | Bellamy Brothers | 25 | 8 |
| 23 | *BLUEST EYES IN TEXAS* (RCA 8386-7) | Restless Heart | 26 | 6 |
| 24 | *I STILL BELIEVE* (MCA 53312) | Lee Greenwood | 27 | 9 |
| 25 | *OUT OF SIGHT AND ON MY MIND* (Atlantic America 7-99364) | Billy Joe Royal | 6 | 16 |
| 26 | *THE WANDERER* (RCA 8306-7) | Eddie Rabbitt | 30 | 5 |
| 27 | *HE'S BACK AND I'M BLUE* (MCA/Curb 53274) | The Desert Rose Band | 8 | 15 |
| 28 | *GOIN' TO WORK* (MTM B-72105) | Judy Rodman | 31 | 7 |
| 29 | *BENEATH A PAINTED SKY* (Epic 34-07788) | Tammy Wynette | 32 | 9 |
| 30 | *GIVE A LITTLE LOVE* (RCA/Curb 8300-7) | The Judds | 36 | 4 |
| 31 | *I LOVED YOU YESTERDAY* (MCA/Curb 53316) | Lyle Lovett | 34 | 6 |
| 32 | *REAL GOOD FEEL GOOD SONG* (Capitol B-44158) | Mel McDaniel | 35 | 8 |
| 33 | *I HAVE YOU* (MCA, MCA-53218) | Glen Campbell | 39 | 5 |
| 34 | *I'M DOWN TO MY LAST CIGARETTE* (Sire 7-27919) | k. d. lang | 38 | 6 |
| 35 | *SHE DOESN'T CRY ANYMORE* (Columbia 38-07779) | Shenandoah | 37 | 10 |
| 36 | *WILDFLOWERS* (Warner Bros. 7-27970) | Dolly Parton, Linda Ronstadt, Emmylou Harris | 20 | 16 |
| 37 | *A LITTLE BIT IN LOVE* (MCA, MCA-53333) | Patty Loveless | 42 | 5 |
| 38 | *IN THE MIDDLE OF THE NIGHT* (16th Avenue B-70415) | Canyon | 41 | 6 |
| 39 | *I COULDN'T LEAVE YOU IF I TRIED* (Columbia 38-07918) | Rodney Crowell | 43 | 4 |
| 40 | *THE RADIO* (RCA 8301-7) | Vince Gill | 45 | 3 |
| 41 | *JOE KNOWS HOW TO LIVE* (RCA 8303-7) | Eddy Raven | 48 | 2 |
| 42 | *(DO YOU LOVE ME) JUST SAY YES* (Warner Bros., 7-27867) | Highway 101 | 51 | 3 |
| 43 | *I'M STILL MISSING YOU* (Curb CRB 10508) | Ronnie McDowell | 46 | 5 |
| 44 | *WITHOUT A TRACE* (Capitol/Curb B-44176) | Marie Osmond | 47 | 5 |
| 45 | *WHAT SHE IS (IS A WOMAN IN LOVE)* (RCA 6894-7) | Earl Thomas Conley | 28 | 15 |
| 46 | *THE GIFT* (Warner Bros. 7-27868) | The McCarters | 52 | 3 |
| 47 | *THE OLD MAN NO ONE LOVES* (Epic 34-07913) | George Jones | 49 | 5 |
| 48 | *EVERY TIME YOU GO OUTSIDE I HOPE IT RAINS* (Mercury/Polygram 870 362-7) | The Burch Sisters | 53 | 5 |
| 49 | *NOBODY KNOWS* (Warner Bros. 7-27869) | John Wesley Ryles | 54 | 3 |
| 50 | *THAT'S WHAT YOUR LOVE DOES TO ME* (MTM B-72108) | Holly Dunn | 56 | 2 |
| 51 | *THANKS AGAIN* (Epic 34-07724) | Ricky Skaggs | 58 | 3 |
| 52 | *I SHOULD BE WITH YOU* (MCA 53347) | Steve Wariner | 62 | 2 |
| 53 | *DON'T GIVE CANDY TO A STRANGER* (Mercury/Polygram 870 454-7) | Larry Boone | 60 | 2 |
| 54 | *TOOK IT LIKE A MAN, CRIED LIKE A BABY* (Evergreen EV1074) | Kevin Pearce | 57 | 7 |
| 55 | *IF THE SOUTH WOULDA WON* (Warner Bros./Curb 7-27862) | Hank Williams, Jr. | DEBUT | |
| 56 | *ADDICTED* (Capitol B-44130) | Dan Seals | 66 | 2 |
| 57 | *OLD FOLKS* (RCA 6896-7-R) | Ronnie Milsap and Mike Reid | 29 | 17 |
| 58 | *AM I CRAZY?* (Mercury/Polygram 870 442-7) | The Statler Brothers | 71 | 2 |
| 59 | *HEY LITTLE SISTER* (Capitol B-44144) | Tom Wopat | 64 | 3 |
| 60 | *ONE TRUE LOVE* (Columbia 38-07736) | The O'Kanes | 33 | 16 |
| 61 | *WITHOUT LOVE (THERE IS NOTHING)* (Killer K110) | Tony McGill | 65 | 3 |
| 62 | *LETTER HOME* (Warner Bros. 7-27839) | The Forester Sisters | DEBUT | |
| 63 | *IT'S A HEARTACHE* (16th Avenue B-70416) | Randy VanWarmer | 63 | 3 |
| 64 | *YONDER COMES A FREIGHT TRAIN* (Step One SOR-387) | Reno Brothers | 69 | 3 |
| 65 | *WE BELIEVE IN HAPPY ENDINGS* (RCA 8632-7) | Earl Thomas Conley (Duet with Emmylou Harris) | DEBUT | |
| 66 | *NOW YOU SEE'EM, NOW YOU DON'T* (MTM B-72107) | Marty Haggard | 72 | 2 |
| 67 | *DON'T THE MORNING ALWAYS COME TOO SOON* (Step One SOR 388) | Ray Price | DEBUT | |
| 68 | *CHILL FACTOR* (Epic 34-07754) | Merle Haggard | 40 | 16 |
| 69 | *I DON'T HAVE FAR TO FALL* (MCA 53353) | Skip Ewing | DEBUT | |
| 70 | *TRUE HEART* (MCA 53272) | Oak Ridge Boys | 44 | 19 |
| 71 | *EIGHTEEN WHEELS AND A DOZEN ROSES* (Mercury/Polygram 870 148-7) | Kathy Mattea | 50 | 17 |
| 72 | *HOLLYWOOD HEROES* (Discovery Audio Discs dad 4587) | Hunter Cain | 79 | 2 |
| 73 | *TIE ME UP (HOLD ME DOWN)* (Country Pride CP00011) | Becky Williams | 75 | 3 |
| 74 | *ASHES IN THE WIND* (Curb CRB 10510 | Moe Bandy | DEBUT | |
| 75 | *WHOSE BABY ARE YOU* (Panache P-1002) | Ric Steel | 77 | 3 |
| 76 | *IF I WERE LOOKING* (TIP TRSS54288) | Johnny Travis | 82 | 2 |
| 77 | *I'LL WALK BEFORE I CRAWL* (Columbia 38-07927) | Janie Frickie | DEBUT | |
| 78 | *THE FACTORY* (RCA 6832-7) | Kenny Rogers | 55 | 17 |
| 79 | *I WISH IT WAS THAT EASY GOING HOME* (Warner Bros. 7-27995) | Jeff Dugan | DEBUT | |
| 80 | *TROUBLE* (Playback P1323) | Maura Sullivan | 85 | 2 |
| 81 | *A BOTTLE OF WINE AND PATSY CLINE* (Evergreen EV 1070) | Marcia Lynn | DEBUT | |
| 82 | *CALIFORNIA SUNNY BEACH* (True TU 90) | Dennis Payne | DEBUT | |
| 83 | *I OVERLOOKED AN ORCHID* (L'il Bill LB107) | Charley Hager | 83 | 3 |
| 84 | *CHISELED IN STONE* (Soundwaves SW 4806) | Larry Rollins | 86 | 2 |
| 85 | *DIVIDED* (Prairie Dust PD8841) | Burbank Station | 88 | 2 |
| 86 | *LOST IN AUSTIN* (Awesome ASM 119) | Kenny Blair | DEBUT | |
| 87 | *STEPPIN' OUT* (RCA 6899-7) | David Ball | 59 | 7 |
| 88 | *WISHFUL THINKING* (Fresh Squeezed 4504) | Grizz Sawbuck | DEBUT | |
| 89 | *BABY I'M YOURS* (MCA 53287) | Steve Wariner | 61 | 23 |
| 90 | *SONG IN MY HEART* (615 88-S1014) | Mark Gray and Bobbi Lace | 67 | 8 |
| 91 | *NOW I LAY ME DOWN TO LOVE* (GBS 759) | Tracy Wilson | DEBUT | |
| 92 | *ANOTHER PLACE, ANOTHER TIME* (Capitol B 44131) | Don Williams | 68 | 18 |
| 93 | *HIGH RIDIN' HEROES* (Mercury/Polygram 870-128-7) | David Lynn Jones | 70 | 14 |
| 94 | *LADY ON HER OWN* (Sunbonnet Sr-11942588) | Florida Bill | 73 | 5 |
| 95 | *MATCHES* (Columbia 38-07914) | Marty Stuart | 74 | 4 |
| 96 | *CAN COWS REALLY FLY* (RKO 101) | Chris Richey | 76 | 4 |
| 97 | *LADY IN LACE* (Kottage K-45-0089) | Kenny Carr | 78 | 4 |
| 98 | *A WOMAN ON MY MIND* (Evergreen EV1073) | Rick Burris | 80 | 4 |
| 99 | *KEEP ON WALKIN'* (BGM 41588) | Billy Mata | 81 | 5 |
| 100 | *ROCK-A-BYE HEART* (Capitol B-44155) | Dana McVicker | 84 | 3 |

# The Appeal of Hank Williams, Jr.!



This writer got an education this month! I traveled to Dayton, Ohio to attend the high school graduation ceremonies, where my youngest daughter was a member of the Beaver Creek High School graduating class. I must admit that I was not looking forward to sitting in the University of Dayton arena while **six hundred and fifty** diplomas were passed out to the graduates. However, I was about to get educated, myself!

Yes, they had speakers giving sound words of advice as the students sat attentively (except for an occasional beach ball emerging to be batted about over the heads of the graduating class). There were the usual songs by the class members of the chorus. The honors were handed out to the derserving class members, and the program progressed to the point where the class president was introduced to give his farewell address. It was at this point that my education began!

The class president was a dynamic and uninhibited young man who was obviously very popular amoung his classmates. When he stepped upon the stage, the boring part of the evening ended. After introducing himself (to thunderous applause) and welcoming the visitors, he immediately led his fellow graduates in a rousing chorus of "If Heaven Ain't A Lot Like Dixie"! And, immediately, I sat up on the edge of my uncomfortable seat! These **kids,** up in the heart of **Yankeeeland** loved **Hank Williams, Jr.!!** As my toe tapped, I could only look at my wife and utter, "Well, I'll be damned!"

Later, at my daughter's graduation party, she explained to her stupid old man that Hank ranks right up there amoung the rock gorups in popularity with all her friends. But, before I went to sleep that night, I realized why. Bocephus is a free spirit. He does things his way! He always has that "I believe in my music and in myself" air about him. He is an **individual** who had to beat overwhelming odds to be that way. And, Hank's musical prowess extends far beyond the "limitations" some folks like to attach to country music!

Young people will, forever, need heroes. I, for one, am **very** happy that Hank Williams, Jr. ranks high among those whom the youth of America love. Think about it. Do you want your son or daughter to be without dreams? Bocephus had the most famous father in country music and, yet, he made it through his own style of music. He had, and still has, his **own** dreams. He **believes** in his own music, and he works hard to accomplish his goals. He has proven to be strong and determined through a life filled with tragedy, pain, criticism, and misunderstanding. And, Hank Williams, Jr. has conquered it all! Yes, the man with the fancy hat, dark glasses, beard, jeans, boots and mean guitar has won over a generation of young people whom many of us have underestimated. Oh, yes, the youth of today are still very alert to, and admiring of, those who make their own way in this world. And, you know what, ...my daughter and I share a common hero! Thanks, Hank!

**Joe Henderson**

# CASH BOX COUNTRY ALBUMS

**Title, Artist, Label, Number, Distributor** — *JULY 2, 1988*

| | | LW | WOC |
|---|---|---|---|
| 1 | ***REBA***<br>REBA McENTIRE (MCA 42134) | 2 | 7 |
| 2 | ***ALWAYS AND FOREVER*** •<br>RANDY TRAVIS (Warner Bros. 25568-1) | 1 | 58 |
| 3 | ***WILD EYED DREAM***<br>RICKY VAN SHELTON (Columbia FC 40602) | 3 | 66 |
| 4 | ***IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')***<br>GEORGE STRAIT (MCA 42114) | 4 | 16 |
| 5 | ***KING'S RECORD SHOP***<br>ROSANNE CASH (Columbia FC 40777) | 6 | 49 |
| 6 | ***80'S LADIES*** •<br>K.T. OSLIN (RCA 5924-1) | 5 | 50 |
| 7 | ***THE ROYAL TREATMENT***<br>BILLY JOE ROYAL (Atlantic America 90658-1) | 7 | 31 |
| 8 | ***UNTASTED HONEY***<br>KATHY MATTEA (Mercury/Polygram 832 793-1) | 10 | 34 |
| 9 | ***CHISELED IN STONE***<br>VERN GOSDIN (Columbia FC 40982) | 9 | 21 |
| 10 | ***BORN TO BOOGIE***•<br>HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593) | 8 | 49 |
| 11 | ***LOVE ME LIKE YOU USED TO***<br>TANYA TUCKER (Capitol CLT 46870) | 11 | 46 |
| 12 | ***ONE TIME, ONE NIGHT***<br>SWEETHEARTS OF THE RODEO (Columbia FC 40614) | 18 | 6 |
| 13 | ***COMIN' HOME TO STAY***<br>RICKY SKAGGS (Epic FE 40623) | 15 | 13 |
| 14 | ***CHILL FACTOR***<br>MERLE HAGGARD (Epic FE 40986) | 12 | 28 |
| 15 | ***RIVER OF TIME***<br>MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1) | 14 | 13 |
| 16 | ***I SHOULD BE WITH YOU***<br>STEVE WARINER (MCA 42130) | 17 | 12 |
| 17 | ***SHADOWLAND***<br>K.D. LANG (Sire 1-25724) | 20 | 6 |
| 18 | ***HIGHWAY 101***<br>HIGHWAY 101 (Warner Bros. 1-25608) | 13 | 50 |
| 19 | ***PONTIAC***<br>LYLE LOVETT (MCA/Curb 42028) | 16 | 22 |
| 20 | ***DIAMONDS AND DIRT***<br>RODNEY CROWELL (Columbia FC 44076) | 21 | 9 |
| 21 | ***TIRED OF THE RUNNIN'***<br>THE O'KANES (Columbia FC 44066) | 19 | 11 |
| 22 | ***HILLBILLY DELUXE***¤<br>DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1) | 23 | 60 |
| 23 | ***ALABAMA LIVE***<br>ALABAMA (RCA 6825-1) | 31 | 2 |
| 24 | ***GREATEST HITS, VOL. 2***¤<br>GEORGE STRAIT (MCA 42035) | 24 | 40 |
| 25 | ***TRIO*** •<br>D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1) | 25 | 67 |
| 26 | ***COME ON JOE***<br>JO-EL SONNIER (RCA 6374-1) | 22 | 14 |
| 27 | ***STORMS OF LIFE***<br>RANDY TRAVIS (Warner Bros. 25436-1) | 29 | 107 |
| 28 | ***HEARTLAND***¤•<br>THE JUDDS (RCA/Curb 5916-1) | 27 | 72 |
| 29 | ***THE BEST OF EDDY RAVEN***<br>EDDY RAVEN (RCA 6885-1) | 30 | 14 |
| 30 | ***ALL KEYED UP***<br>BECKY HOBBS (MTM D1-71067) | 43 | 2 |
| 31 | ***CORNERSTONE***<br>HOLLY DUNN (MTM ST-71063) | 26 | 55 |
| 32 | ***NO REGRETS***<br>MOE BANDY (Curb CRB 10600) | 28 | 15 |
| 33 | ***I'M GONNA LOVE HER ON THE RADIO***<br>CHARLEY PRIDE (16th Avenue D11G 70661) | 38 | 14 |
| 34 | ***STILL IN YOUR DREAMS***<br>CONWAY TWITTY (MCA 42115) | 34 | 12 |
| 35 | ***IF MY HEART HAD WINDOWS***<br>PATTY LOVELESS(MCA 42092) | 33 | 20 |
| 36 | ***JUST US***<br>ALABAMA (RCA 6495-1) | 32 | 37 |
| 37 | ***MAPLE STREET MEMORIES***<br>THE STATLER BROTHERS (Mercury/Polygram 832-404-1) | 37 | 46 |
| 38 | ***THE DESERT ROSE BAND***<br>THE DESERT ROSE BAND (MCA/Curb 5991) | 36 | 43 |
| 39 | ***THIS IS MY COUNTRY***<br>LEE GREENWOOD (MCA 42167) | 44 | 3 |
| 40 | ***DON'T CLOSE YOUR EYES***<br>Keith Whitley (RCA 6494-1) | DEBUT | |
| 41 | ***TOO WILD TOO LONG***<br>GEORGE JONES (Epic FE 40781) | 40 | 21 |
| 42 | ***GREATEST HITS***¤<br>REBA McENTIRE (MCA 5979) | 39 | 59 |
| 43 | ***THE LAST ONE TO KNOW***<br>REBA McENTIRE (MCA 42030) | 35 | 40 |
| 44 | ***I WANNA DANCE WITH YOU***<br>EDDIE RABBITT (RCA 6373-1) | 42 | 10 |
| 45 | ***LITTLE LOVE AFFAIRS***<br>NANCI GRIFFITH (MCA 42102) | 45 | 15 |
| 46 | ***THE HEART OF IT ALL***<br>EARL THOMAS CONLEY (RCA 6824-1) | 41 | 4 |
| 47 | ***HARD TIMES ON EASY STREET***<br>DAVID LYNN JONES (Mercury/PolyGram 832518-1) | 50 | 36 |
| 48 | ***ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS...***<br>LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905) | 48 | 8 |
| 49 | ***EXCHANGE OF HEARTS***<br>DAVID SLATER (Capitol CL-48307) | 47 | 9 |
| 50 | ***I'M STILL MISSING YOU***<br>RONNIE McDOWELL (Curb CRB 10602) | 49 | 4 |

# ALBUM REVIEW

**BECKY HOBBS-All Keyed Up-MTM, D1-71067**

MTM has signed a lively new recording artist by the name of Becky Hobbs, and her debut album is reminiscent of the singing and songwriting styles of such country legends as Loretta Lynn and Kitty Wells. Her first single release from the project, "Jones On The Jukebox," peaked at #12 on the Cash Box Top 100 chart and radio reporters indicated that she received very heavy phone requests on that tune. Now at #30 bullet) on the album chart, it looks as though Hobbs' LP has left more than one listener 'all keyed up'!

# ALBUM REVIEW

**SOUTHERN REIGN-Best Performance (Step One, SOR, 0035**

If this release is Southern Reign's best performance, we don't know how they're going to top themselves in the future! Outstanding vocals mixed with true country instrumentation and professional production make this a must for your collection. "Please Don't Leave Me Now," the first single release has done well, setting the stage for more success in the future. Other choice cuts include: "Green Kentucky Eyes," "Best Performance Of The Year," "You Made It Easy," and "There's A Telephone Ringing (In An Empty House)."

## OUT OF THE BOX

**EARL THOMAS CONLEY (Duet with Emmylou Harris)** (RCA, 8632-7-A) **We Believe In Happy Endings** (3:35) (Jack and Bill-ASCAP) (B. McDill) (Producers: E. Gordy, Jr., R.L. Scruggs)

This captivating ballad is sparked by the beautifully matched vocal talents of Earl Thomas Conley and Emmylou Harris. The tune, written by Bob McDill, has an appeal that will cross generations of radio audiences around the country. This is the second cut from Earl Thomas Conley's "The Heart Of It All" LP and should do just as well as the first, "What She Is," which topped the charts not long ago. We foresee a happy ending for this release as well!

## FEATURE PICKS

**THE O'KANES** (Columbia, 38-07943) **Blue Love** (3:02) (Cross Keys-ASCAP; Tree Group) (J. O'Hara, K. Kane) (Producers: K. Kane, J. O'Hara)

The O'Kanes, recalling the days of the Everly Brothers, bring their unique style of country music to this release. With mandolins and pure vocals, these boys have managed to turn more than a few heads in the realm of country music. "Blue Love," is a well-written tune with catchy, off-tempo rhythms. Should score well across the board.

**BECKY HOBBS** (MTM, B-72109) **They Always Look Better When They're Leaving** (2:42) (Lawyer's Daughter, Beckaroo-BMI) (B. Hobbs) (Producer: R. Bennett)

Becky Hobbs is defintely on a hot streak. Just signed with MTM, she is already proving she's got what it takes to make it - a strong voice, captivating personality and talented songwriting abilities. Although hindsight might be a little frustrating for her on this release, we'd say there's no looking back for 'Beckaroo' where her career is concerned!

**DON McLEAN** (Capitol, B-44186) **Love In The Heart** (2:58) (Sunlover, Salty Dog-BMI) (M. Brewer) (Producer: D. Burgess)

McLean sings of the simple amenities of life here with an upbeat ditty titled "Love In The Heart." "There's food on the table and love in my heart," says McLean, and what more could one ask for? Should do well in Southern formats.

**The Singers and the Senator...***Johnny and June Cash recently visited with U.S. Senator Jim Sasser in his office on Capitol Hill. The Cash's were in Washington, D.C. to present the "Horatio Alger Award" to fellow country music singer Waylon Jennings.*

**On The Other Hand...There's Another Award!...***ASCAP member Randy Travis, who received four Music City News Awards recently at Nashville's Grand Ole Opry, was congratulated backstage by ASCAP staffers. Reba McEntire and Ricky Van Shelton also received awards. Pictured (l to r) are: ASCAP's Tom Long; Travis; McEntire; ASCAP's Merlin Littlefield; Van Shelton; and ASCAP's Shelby Kennedy. Photo by Beth Gwinn.*

## NASHVILLE NOTE-ABLES

# "Learnin' the gears and the ropes!"

Kenny Wilson is one of the "good ole boys" who presently drives an 18 wheeler full time, while working his way up through the multitude of country music's aspiring stars. Personally, I love an underdog who eventually triumphs because of unrelenting tenacity. Kenny Wilson, no doubt, comes from that mold.

He was born and raised in El Reno, Oklahoma. He came from a Christian background and, although he may not be a saint, you can still detect the early teachings of his preacher/father in his attitude. Here's the way Kenny tells it...

"We sang a lot in church, of couse, and everywhere else when we could. I was nine years old when I got my first guitar. Daddy showed me how to play three chords, and I took it from there. I picked up different chords and 'licks' from a lotta folks.

"I played my first payin' job at the Southern Hotel, in El Reno, when I was 16 years old. I picked with a Bob Wills-type band with twin fiddles and all!"

Kenny, like so many, formed his love for country music by playing weekend gigs while growing up. After a tour of duty in the armed forces, he returned to Oklahoma and joined a band led by J. David Sloan.

"We did pretty well out in Oklahoma. Eventually, I formed by own 3-piece band, and did the night club circuit for 14 years. Somehow, we wound up in Fayetteville, N.C. and I was tired of struggling financially. So, I decided to return to my old training and began driving trucks again. Two years later, I got a chance to transfer, so I chose Nashville to be close to my first love...country music!"

That was in 1985. Kenny still drives trucks for Danny Herman Trucking, but he's also recording on the GBS record label, thanks to Colonel Ernie Bivens who owns the label. Kenny says, "I met Ernie Bivens over the telephone. In fact, we got into a small argument during our first phone conversation. However, everything worked out fine, and we have a very close working relationship. It's a good association for both of us."

So, my friends, country music has a real truck drivin' singer once again. If you're drivin' down the highway and "Double Nickle" comes over your CB radio, you will be talking to Kenny Wilson. You may not know him, yet, but you will one day soon. Kenny's talent and determination will see to that. In fact, Kenny Wilson has a brand new single out there right now. His new release on GBS records is titled **"Savannah"!**

Kenny Wilson gained a lot of new fans at Fan Fair, in Nashville, recently. He will gain many more with his new release. As they say in Kenny's **two** professions..."put the pedal to the metal" and "let the good times roll," Kenny Wilson!

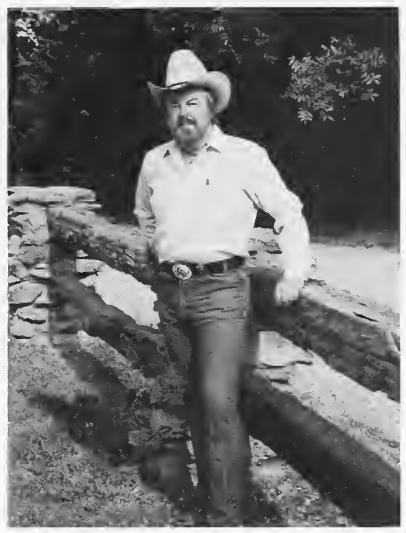
**Joe Henderson**

**Kim Forester says "I'd Choose You Again" to Groom Brian Keeffe...***Kim Forester, of the award winning country music group, The Forester Sisters, married Brian Keeffe on May 14, 1988. The wedding was held in the Foresters' home town of Lookout Mountain, Georgia. Keeffe is The Forester Sisters' production manager. Pictured (left to right) are: June, Christy, Brian, Kim and Kathy. Photo by Alan Mayor.*

## INDIE SPOTLIGHT

**LAWRENCE HEATHCOCK** (Clover Note, CN 021-88-A) **King Pin** (2:45) (Heathrow-BMI; Field & Song-ASCAP) (L. Heathcock, J. McBee) (Producer: B. Fisher)

Lawrence Heathcock is a man of many talents. He is not only a talented country singer and musician, he is also pursuing an acting career by following in the footsteps of his father, the late Joe Heathcock, who appeared in the TV series "Gunsmoke" for many years. On this release, Heathcock sings of the "big wheels," who exist in every town. The tune is set to a ramblin' rhythm and should break into most country formats.



## INDIE FEATURE PICKS

**KEYSTONE** (Hummingbird Of Clover, MC-107AA) **Treasure Island** (3:00) (Chakora-ASCAP) (S. Robinson, B. Carter) (Producers: L. Jackson, R. Light)

Four gifted singers and musicians combine to form the group Keystone. Based in Pennsylvania they have accrued a wide following of country music fans of all ages. "Treasure Island" showcases the broad talents of the quartet. This release is a light piece; suitable for all formats.

**SUE ELLEN** (Southern Tracks, ST-1098) **Lyin' In Bed** (3:41) (Lowery-BMI) (J. Ziff) (Producer: G. Lamb)

An endearing vocal performance is given by Sue Ellen with "Lyin' In Bed," a cleverly written tune made to order for her vocal talents. Southern Tracks has had a consistently high quality of artists and song material which should only help to further the "Indie Cause."

**THE LeGARDE TWINS** (Bear, BR 193) **Crocodile Man** (3:40) (Gum Tree-BMI) (T. Kelly) (Producer: B.J. Burnette, S. Messer)

Twins Ted and Tom serve up a swampy tune from 'Down Under' about the travels of none other than Crocodile Dundee. Coinciding with the release of the second movie starring America's new-found Aussie hero, this one should have overseas appeal as well.

## VanWarmer's Single "Recalled" by 16th Avenue Records!

16th Avenue Records apologizes to radio and the music industry for the pressing error on Randy VanWarmer's latest single release, "It's A Heartache." The company has asked that radio stop playing the record and that Cash Box drop the song from the charts because many of the records shipped under the label contained the wrong recording by a different artist. 16th Avenue has stated that a **new** VanWarmer single is being shipped immediately, and wishes to thank everyone for their understanding and cooperation.

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## CASH BOX INDIES CHART

| | | | |
|---|---|---|---|
| 1 | *I'm Gonna Love Her On The Radio*<br>Charley Pride (16th Avenue) | 1 | 9 |
| 2 | *In The Middle Of The Night*<br>Canyon (16th Avenue) | 2 | 6 |
| 3 | *Took It Like A Man, Cried Like A Baby*<br>Kevin Pearce (Evergreen) | 3 | 7 |
| 4 | *Without Love (There Is Nothing)*<br>Tony McGill (Killer) | 5 | 5 |
| 5 | *It's A Heartache*<br>Randy VanWarmer (16th Ave.) | 4 | 4 |
| 6 | *Yonder Comes A Freight Train*<br>Reno Brothers (Step One) | 7 | 4 |
| 7 | *Don't The Morning Always Come To Soon*<br>Ray Price (Step One) | 30 | 2 |
| 8 | *Hollywood Heroes*<br>Hunter Cain (Discovery Audio Discs) | 13 | 3 |
| 9 | *Tie Me Up (Hold Me Down)*<br>Becky Williams (Country Pride) | 9 | 4 |
| 10 | *Whose Baby Are You*<br>Ric Steele (Panache) | 11 | 5 |
| 11 | *If I Were Looking*<br>Johnny Travis (TIP) | 16 | 3 |
| 12 | *Trouble*<br>Maura Sullivan (Playback) | 18 | 3 |
| 13 | *A Bottle Of Wine And Patsy Cline*<br>Marcia Lynn (Evergreen) | 40 | 2 |
| 14 | *California Sunny Beach*<br>Dennis Payne (True) | DEBUT | |
| 15 | *I Overlooked An Orchid*<br>Charley Hager (L'il Bill) | 17 | 5 |
| 16 | *Chiseled In Stone*<br>Larry Rollins (Soundwaves) | 19 | 2 |
| 17 | *Divided*<br>Burbank Station (Prairie Dust) | 20 | 3 |
| 18 | *Lost In Austin*<br>Kenny Blair (Awesome) | 29 | 3 |
| 19 | *Wishful Thinking*<br>Grizz Sawbuck (Fresh Squeezed) | DEBUT | |
| 20 | *Song In My Heart*<br>Mark Gray and Bobbi Lace (615) | 6 | 9 |
| 21 | *Now I Lay Me Down To Love*<br>Tracy Wilson (GBS) | 37 | 3 |
| 22 | *Lady On Her Own*<br>Florida Bill (Sun Bonnet) | 8 | 6 |
| 23 | *Can Cows Really Fly*<br>Chris Richey (RKO) | 10 | 6 |
| 24 | *Lady In Lace*<br>Kenny Carr (Kottage) | 12 | 5 |
| 25 | *A Woman On My Mind*<br>Rick Burris (Evergreen) | 14 | 5 |
| 26 | *Keep On Walkin'*<br>Billy Mata (BGM) | 15 | 6 |
| 27 | *Dreamin' Is The Best I Can Do*<br>Bill And Roy (Gallery II) | 33 | 4 |
| 28 | *She Doesn't Like The Rain*<br>Wynd (Cypress) | 34 | 2 |
| 29 | *Wild Texas Rose*<br>Billy Walker (Tall Texan) | DEBUT | |
| 30 | *Make It On Your Own*<br>Denny Dean (Nashville Cats) | 42 | 2 |
| 31 | *A Tribute To Marty Robbins*<br>Willy and the Cowboy (Glover) | 31 | 5 |
| 32 | *This Is Me Leaving*<br>Lynne Tyndall (Evergreen) | 21 | 12 |
| 33 | *Misbehavin' Lover*<br>Robin Lynn (20th Century) | 38 | 4 |
| 34 | *Hocus Pocus*<br>Roger Marshall (AVM) | DEBUT | |
| 35 | *As If*<br>Johnny Vyers (NSD) | 47 | 2 |
| 36 | *Do You Have Any Doubts*<br>Alibi (Comstock) | 22 | 8 |
| 37 | *Candlelight and Wine*<br>Larry Mattson (OLOV-NSD) | 41 | 3 |
| 38 | *Jukebox King*<br>Kevin Erwin (Door Knob) | DEBUT | |
| 39 | *She's In Love*<br>Da-Kota (Nu-Kountry) | 43 | 4 |
| 40 | *Nobody's Bride*<br>Kathy Edge (NSD) | 23 | 6 |
| 41 | *Sometimes Takes A Woman*<br>Rick Loveall (Fifth Street) | DEBUT | |
| 42 | *After The Passion Leaves*<br>Nina Wyatt (Charta) | DEBUT | |
| 43 | *The Rhythm Of Romance*<br>The Kendalls (Step One) | 24 | 13 |
| 44 | *Look At Us Now*<br>Atlanta (Southern Tracks) | DEBUT | |
| 45 | *Holding On Ain't Working Out*<br>Allen Pace (Art Pro) | 25 | 6 |
| 46 | *Seventeen*<br>Chris LeDoux (American Cowboy Songs) | 46 | 2 |
| 47 | *One Of God's Chosen Ones*<br>Johnny Gray (NSD) | DEBUT | |
| 48 | *The Little Things*<br>Malinda Liberty (River) | DEBUT | |
| 49 | *I Grew Up Gettin' Beat On My Leon*<br>Dr. Joe (Door Knob) | DEBUT | |
| 50 | *Back In Love Again*<br>Suzy Deveraux (MSR) | 50 | 2 |

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*Frances Preston and CEO of BMI, hosted a post-game party in her home for the participants of the Barbara Mandrell Celebrity Softball Tournament. Among those attending were: (l-r) Bob Hope, team captain of the "Pepsi Challengers";Frances Preston; Paul Shaffer; Oprah Winfrey; and Barbara Mandrell, captain of the "AT & T Ringers". Proceeds from the tournament benefit the Organ Donor Program at the Vanderbilt Medical Center.*

*MCA Records stars and executives share a light-hearted moment during the festivities at Fan Fair '88. Smiling for the camera, during one of their rare times of relaxation, are (left to right) Patty Loveless; Skip Ewing; Shelia Shipley, Vice President of Promotion, MCA/Nashville; John Anderson; and Bill Catino, Director of Promotion (Northeast), MCA/Nashville. Photo by Bill Gwynn.*

*RCA's popular recording group, Restless Heart, took time out from their busy schedule to sign autographs and pose for pictures during Fan Fair '88. The waiting line proved just how well liked these guys are among the world's country music fans!*

*CBS Records ended their 1988 Fan Fair show with an impromptu guitar pull lead by CBS/Epic artist Charlie Daniels. Participants in the jam session included CBS artists (l to r): Darden Smith, Lonnie Mack, Ray Benson (Asleep At The Wheel), and Marty Stuart.*

*Larry Boone seems happy with the sound as he turns to the band with a smile of approval. This photo was taken during Boone's exceptional performance on the Mercury/Polygram show during Fan Fair. It was a packed-house audience and the popular new star left them thoroughly satisfied!*

*WSIX Radio's Gerry House (right) was on hand to congratulate Tim Malchak on his awards for Male Vocalist of the Year and Song of the Year at the Independent Music Awards and Musicfest. The show, recently held at the Hyatt Regency Hotel in Nashville, concluded with a concert featuring Earl Thomas Conley, Vern Gosdin and David Lynn Jones.*

*Capitol Records new-comer Dana McVicker met young, veteran recording star Marie Osmond as both prepare to take the stage during the Capitol Records Fan Fair show on Thursday morning. Dana McVicker's self-titled album has just been released while Marie's latest, entitled* **All In Love,** *is slated to release the week following Fan Fair. Those unfamiliar with Dana McVicker should check out Ralph Novak's rousing review in a recent edition of* **People Magazine.** *Marie Osmond can be seen on upcoming appearances for* **Entertainment Tonight** *(July), TNN's* **New Country,** *and* **Hee Haw.**

*CBS/Columbia recording artist Rosanne Cash stopped by her* **King's Record Shop** *booth to sign autographs during Fan Fair '88 (pictured). The week was capped off Friday, when the singer/songwriter was inducted into the Country Music Hall of Fame Walkway of Stars. Photo by Alan Mayor.*

# THE INDEPENDENT WAY

## Indie Groove

**BACK TO THE BEAT** – Just received an advance copy of **Synthicide Records** own **Metal MC** - and it's *hot*. This new offering, entitled *Born To Party*, should easily fill the gap left by the much-delayed Beastie Boys follow-up. Using a more guitar-oriented base, the recording has the potential to crossover into the college, alternative AOR, Metal AOR, and rap-oriented radio outlets. Further exposure is certain with the soon-coming video of the title track. Metal MC has just signed with General Talent International of New York and are expected to tour extensively throughout the Summer and Fall, including an appearance at the Rap Showcase at the New Music Seminar. For more information, contact Steve at *(213) 694-0720.*

***A ONE-A AND A TWO-A...*** *– ROM Records recording artists ROTONDI held a party recently at Hollywood's Club Lingerie. Helping celebrate the release of the all-accordion group's new album, "Play On," were (L to R) Kent Crawford, Dir. of Sales and Marketing for the Welk Record Group; Richie Lawrence, of ROTONDI; and Keith Holzman, Founder/President of ROM Records.*

**R.R. COMES HOME** – A most certain box-office smash this summer is **Steven Spielberg**'s *Who Framed Roger Rabbit.* Capitalizing on this is **Disneyland/Vista** Records and Tapes. This successful independent label is releasing two tie-in products - the first of which being an audio cassette/read-a-long book combination. The playing time is approximately seven minutes. Also out is a long-playing version (approx. 45 min.) which is available in the LP, cassette and CD formats...Along the same lines, Disney/Vista is also releasing a similar package to coincide with the re-opening of the film *Bambi.* It will include narration by actor **Richard Kiley** and interviews with **Henry Mancini** and several of the animators. For more info, contact Sandy at *(818) 972-3300.*

**B.R.I.M.** – It was unanimously agreed, by 32 black-owned independent record companies, that there was a need for an organization that would protect and perpetuate the business of the **Black Record Independent Manufacturer.** The organization saw the need to make the resources that are among them, available collectively to all. A wide variety of music was represented including R&B, Jazz, Gospel, Go-Go, Rap and Blues Fusion. The start-up meetings of the organization are to be held in Memphis, Tennessee on July 16th and 17th. For more information concerning the meetings or the organization in general, call Jan at *(818) 242-1638.*

***HUMAN RIGHTS*** *– Former Bad Brain H.R. - aka Joseph I, Paul Hudson - has just released a smoking 12" version of the tune "Now You Say." The song is originally available on his solo SST record,* Human Rights.

**NEWS** – Former Husker Du drummer **Grant Hart** is due to release the first post-Husker record entitled "2541." The **SST** single will be available as both a 12" and a 3-inch CD. It will include two tracks that will not be available on the LP, which is due for a September release. The street date for the EP is August 19th. Other notable news from Lawndale's finest record company is the new **Ras Michael** release. The reggae legend's new album, *Zion Train*, was put together with the help of labelmates **HR** and **Earl Hudson**. The release of this record is just one more example of the strides SST is taking in their commitment to world-beat music...Speaking of world-beat music, industry leader **Shanachie Records** has moved its offices to: *37 East Clinton Street, Newton, N.J. 07860.* For more info, call *(201) 579-7763*...A new label has been formed under the **Amethyst Group** umbrella. The division, **Antithesis Records**, will concentrate on regional releases and will deal with all types of music. For information concerning submissions or general info, contact Jojo at *(803) 791-4137*...**Relativity Records** shows no signs of letting up after the recent success of **Satriani**'s *Surfing With The Alien.* Plans are currently underway to have Joe share the stage with **Mick Jagger** during his Australian tour. Stateside, look for Satch to be opening up for a major act sometime soon. *And,* also keep an eye on the road for **Chris Impellitteri** and the **Dancing Hoods** - both of whom have excellent albums out at the moment. To fill in the blanks, call Jocelynn or Bridgette at *(718) 740-5700*...Atlanta's **Ichiban Records** has announced the re-release of **Curtis Mayfield**'s smash soundtrack, *Superfly.* In addition, a double live album of Curtis' work, **Curtis Mayfield: Live in Europe**, will also be available. Good news: the **Roy Ayers'** twelve-inch single, *Fast Money*, is due on the streets August 18th. Call Nina at *(404) 926-3377*....

**Kevin Coogan**

## Reviews

**THE BYRDS** – ***Never Before*** **– Re-Flyte (MH 70318)**

There are countless listeners who will hail this new Byrds compilation as landmark, from the misty-eyed legions of aging folk-hippies to the new generation of jangle rockers who owe everything to Roger McGuinn and his Rickenbacker 12-string. The Byrds were America's answer to the Beatles, and although they were plagued by personnel problems and lost their rock direction after four or five albums, the body of work that they produced from 1965-1967 can stand with anyone's.

This album is culled from original masters and leftover tapes of the Byrds earliest sessions. And while it may not rival the *Younger Than Yesterday* or *Mr. Tambourine Man* albums, it's a whole lot more than house-cleaning. Three of these takes have been previously released, albeit in mono, and the transition to stereo is convenient but no big deal. The album also includes alternate takes of "Eight Miles High" and the spectacular tune "Why." Neither is as good as the original album versions, but they are worth owning for McGuinn's guitar work, particularly on "Eight Miles High," which jars against the familiar version in our memories and reinvigorates the eeriness of the song.

The real bonus for Byrds fans is the presence of several "previously unreleased" songs, including their version of Dylan's "It's All Over Now, Baby Blue" (which is even better than the version of "All I Really Want To Do" that they released as a single), and a couple tracks written by Gene Clark that have a lilting folk-country sound. Perhaps the most pleasant surprise is the work by David Crosby, who has never fully gotten his due as a contributor to the Byrds sound. His "Triad" features a sweet vocal and a suggestive free-love lyric that kept the song from ever being released until now, while "Lady Friend" is a spectacular, soaring pop song that embodies everything that was great about the band: chimey guitars, seamless harmonies and meticulously clean production.

**Joe Williams**

**THE BEEF SISTERS** – ***The Beef Sisters*** **– Stonegarden (SGN 902)**

The folk revolution continues to produce new and surprising variations on the acoustic sing-along style. The unlikely-named Beef Sisters – two unrelated women with angelic voices and a trio of talented back-up musicians – shoot to the top of the heap with their debut L.P. Their sound is folk, but with a percussive underpinning that gives the album an artful texture. There's a dash of rappy funk in "White House," a jazzy lilt in "The Reverence" and a bop-down-the street jauntiness in "Patti Smith" to compliment the madrigal sweetness of "Rosh Hoshanna" and the unadorned sincerity of the Jacksons' "I'll Be There." But the real bonus is the wit and invention of the lyrics, as in "Las Vegas," wherein the protagonist "prays to the crooked arm so he shall win," and "Patti Smith," a fanciful ode to "the poetic princess from Pitman, New Jersey." The joyful interplay of the the two voices, the understated production by Ethan James and the easy transition from one style to the next makes the Beef Sisters album an absolute delight.

**Joe Williams**

**VICIOUS RUMORS**
***Digital Dictators*** **– Shrapnel Records SH-1033**

Vicious Rumors is a group of talented players with a rather dark outlook on life. Utilizing a surprisingly wide range of instrumentation to good effect, the group takes the listener through an aural onslaught of present day and futureshock visions of our world - pretty serious stuff in the tradition of Iron Maiden and Queensryche. Sides one and two are respectively titled *Western Front* and *Eastern Front.*

Vicious Rumors is a good metal band. Bassist Dave Starr and drummer Larry Howe are a well-oiled rhythm machine, and guitarists Geoff Thorpe and Mark McGee compliment each other well. Singer Carl Albert definitely has what it takes to break into the big time. But c'mon guys, lighten up a bit.

**Gary Starr**

# CASH BOX INDIE JAZZ ALBUMS

| | | | |
|---|---|---|---|
| 1 | **KILIMANJARO**<br>THE RIPPINGTONS<br>(Possport Jozz PJ 88042) | 1 | 3 |
| 2 | **TRIBUTE TO COUNT BASIE**<br>GENE HARRIS ALL-STAR BIG BAND<br>(Concord CJ 337) | 2 | 3 |
| 3 | **DANCING IN THE DARK**<br>SONNY ROLLINS (Milestone M-9155) | 4 | 3 |
| 4 | **EARLY SPRING**<br>ALPHONSE MOUZON<br>(Optimism OP 6002) | 3 | 3 |
| 5 | **WHEN WE'RE ALONE**<br>FRANK POTENZA (TBA 235) | 15 | 3 |
| 6 | **MAJOR CHANGES**<br>FRANK MORGAN & THE MCCOY TYNER TRIO<br>(Contemporory C-14039) | 5 | 3 |
| 7 | **GAMALON**<br>(Amherst AMH 3318) | 7 | 3 |
| 8 | **SEARCHING THE HEART**<br>TIM HEINTZ (TBA 236) | 12 | 3 |
| 9 | **NIGHTWIND**<br>MIKE LAWRENCE<br>(Optimism OP 3104) | 11 | 3 |
| 10 | **JASIL BRAZZ**<br>HERBIE MANN<br>(RBI/Moss Music Group RBIR 401) | 10 | 3 |
| 11 | **STEPPIN UP**<br>HANK CRAWFORD/JIMMY MCGRIFF<br>(Milestone M-9135) | 9 | 3 |
| 12 | **SYMPHONIC DREAMS**<br>GERRY MULLIGAN<br>(Projozz/Intersound CDP-703) | 14 | 3 |
| 13 | **PASSION SUITE**<br>DOUG CAMERON<br>(Spindletop SPT 124) | 13 | 3 |
| 14 | **THE POWER OF SUGGESTION**<br>RICHARD ELLIOT<br>(Intima 73321) | 25 | 3 |
| 15 | **SAY WHAT YOU WANT**<br>BOB THOMPSON<br>(Intima D1-73331) | 17 | 3 |
| 16 | **CRAZY RHYTHM**<br>AZYMUTH<br>(Milestone M-9156) | 18 | 3 |
| 17 | **HARLEM BLUES**<br>DONALD BYRD<br>(Londmark LLP-1516)4 | 19 | 3 |
| 18 | **REAL TIME**<br>JAZZTET<br>(Contemporory C-14034) | 20 | 3 |
| 19 | **NEW AGAIN**<br>CHRIS CONNER<br>(Contemporory C-14038) | 6 | 3 |
| 20 | **THE VERY BEST OF GEORGE HOWARD VOL.1**<br>(TBA TBAC 233) | 8 | 3 |
| 21 | **LAY IT ON THE LINE**<br>SAM RINEY<br>(Spindletop SPT 121) | DEBUT | |
| 22 | **LIVE JAZZ**<br>NANCY KELLY<br>(Amherst 3317) | 22 | 3 |
| 23 | **SHORT STORIES**<br>BOB BERG<br>(CMG/Denon CML 8004) | 23 | 3 |
| 24 | **LIVE AT BIRDLAND WEST**<br>CARMEN MCCRAE<br>(Concord CJ-342) | 30 | 3 |
| 25 | **A VINTAGE YEAR**<br>MEL TORME/GEORGE SHEARING<br>(Concord CJ-341) | 27 | 3 |
| 26 | **IMAGINATION**<br>WOODY SHAW<br>(Muse MR 5338) | 26 | 3 |
| 27 | **NO LONGER ONE**<br>TOM BROWN<br>(Moloco Jazz MJ 1500) | 29 | 3 |
| 28 | **GARY BURTON AND THE BERKLEE ALLSTARS**<br>(JVC JD 3301) | 16 | 3 |
| 29 | **TRIPLE TREAT II**<br>MONTY ALEXANDER/RAY BROWN/ HERB ELLIS (Concord CJ-338) | 21 | 3 |
| 30 | **FORTY DEGREES NORTH**<br>LATITUDE<br>(RBI/Moss LS 3110) | 24 | 3 |
| 31 | **LIVE AT THE ALLEY CAT**<br>FRANK CAPP & NATT PIERCE<br>(Concord CJJ-336) | 32 | 3 |
| 32 | **BASES LOADED**<br>BRIAN BROMBERG<br>(Intimo 73325) | DEBUT | |
| 33 | **THE TIDES OF TIME**<br>ROLAND VASQUEZ<br>(Soundwings SW 2106) | DEBUT | |
| 34 | **MYSTERY WALK**<br>JOE TAYLOR<br>(Projozz/Intersound CDJ 635) | 34 | 3 |
| 35 | **MISTER E**<br>PETE ESCAVITO<br>(Crossover/Concord CR-5005) | 35 | 3 |
| 36 | **DREAMS COME TRUE**<br>SUZANNE DEAN<br>(Novo 8808-1) | 36 | 3 |
| 37 | **NO BAND IS AN ISLAND**<br>SAMOA<br>(Projozz/Intersound CDJ 645) | 28 | 3 |
| 38 | **THE GREAT FONTANA**<br>CARL FONTANA<br>(Uptown 27.28) | 33 | 3 |
| 39 | **THE NEXT DAY**<br>LENI STERN<br>(Possport Jozz PJ 88035) | 31 | 3 |
| 40 | **SUN DANCE**<br>GEORGE ROBERT/TOM HARRELL<br>(Contemporory C-14037) | 39 | 3 |

**LABEL BREAKDOWN:**

Each Label is followed by the number of albums that appear on this week's Indie Jazz Chart.

| | |
|---|---|
| FANTASY | 8 |
| Contemporary | (4) |
| Milestone | (3) |
| Landmark | (1) |
| CONCORD | 6 |
| Crossover | (1) |
| INTIMA | 3 |
| PROJAZZ/INTERSOUND | 3 |
| TBA | 3 |
| AMHERST | 2 |
| MOSS MUSIC | 2 |
| OPTIMISM | 2 |
| PASSPORT | 2 |
| SPINDLETOP | 2 |
| CMG | 1 |
| JVC | 1 |
| MALACO | 1 |
| MUSE | 1 |
| NOVA | 1 |
| SOUNDWINGS | 1 |
| UPTOWN | 1 |

**THIS WEEK'S #1 ALBUM:**
KILIMANJARO

The Rippingtons

## Talent On Stage

### Doug Cameron

AT MY PLACE, LOS ANGELES – Jazz violinist Doug Cameron's recent appearance at the Santa Monica venue, At My Place, was a combination of solid musicianship, inventive and craftsmanlike compositions, and a lighthearted humorous attitude. The key word here is humorous. Cameron's music is a jazz/rock fusion, a style that all to often, gets caught up in its own excess and pretentiousness. Fortunately, Cameron avoids those trappings that give fusion a bad name. The message here is "have an enjoyable evening, and don't take it too seriously."

Cameron's set was drawn largely from his two Spindletop Record releases, *Freeway Mentality* and his latest, *Passion Suite (SPT124).* Selections from the new LP included "It Doesn't Get Any Better," "Passion Suite," "Remember When" and "Late Night." Also featured in the set were two new, and as of yet untitled, works of Spanish and Brazilian character. Cameron also spread the spotlight around evenly, allowing each of his excellent musicians time to stretch out and solo. The crowd-pleaser of the evening was a novelty jazz-rocker called "The Lesson," a humorous poke at childhood music lessons in which Cameron interspersed rock motifs with classical excerpts and violin etudes. All in all, a thoroughly enjoyable evening.

**Gary Starr**

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# ON JAZZ

*JUNIOR ACHIEVERS – Wynton Marsalis is seen here speaking to a Junior Achievement Class at Astoria's Master Sounds Studio, for a film on the music industry being co-produced by CBS Records, Junior Achievement and the Foundation for Teaching Economics.*

**BOPPING AROUND** – As you read this, the JVC Jazz Festival extravaganza is sprawling through New York, as are two avant-garde fringe festivals, Improvisations II and the Knitting Factory Jazz Festival. JVC long ago gave up trying to offer a full spectrum of jazz, and the two alternate festivals fill in nicely. The Knitting Factory Festival is particularly ambitious – all double-bills, many of them big enough to fill auditoriums European festivals. Vinylmania Jazz, the Carmine Street store that is the jazz arm of Vinylmania's growing empire, is the festival's main sponsor. The World Music Institute is sponsoring Improvisations II, which will offer the first New York appearance in I-don't-know-how-many-years of **Yusef Lateef** (Symphony Space, July 1). All the schedules are self-explanatory, but I'd particularly recommend Wednesday's JVC "Salute to Jazz in France" at Town Hall, which is going to bring in some extraordinary European musicians, including **Martial Solal**, one of my three or four favorite pianists, bass virtuoso **J.F. Jenny-Clarke** (whose CMP CD is one of the year's best albums), pianist **Joachim Kuhn**, and drummer **Daniel Humair**. This isn't going to be one of JVC's better-attended programs, but it should be a real good one...Sssssh, Blue Note has just put out a few new CD reissues. See, Blue Note fills CD bins with reissues, but doesn't tell anybody about them. They also didn't say much about the enormous CD reissue overruns – you can actually pick up certain Blue Note CDs in certain stores for *less* than the price of the vinyl (where the vinyl is available). In any case, Blue Note's CDs are among the best around – soundwise, extra track-wise – and among those just added are three volumes under the heading of *The Complete Art Pepper Aladdin Recordings*, mid-50s recordings the terrific altoist did for various teeny West Coast labels (and reissued on vinyl a few years ago under the Aladdin banner) and including such blue-chip players as **Carl Perkins** (the pianist, of course, not the "Blue Suede Shoes" man), **Shelly Manne, Red Norvo** and **Leroy Vinnegar**; *Billie's Blues*, a Billie Holiday CD with nine live tracks from '54, four little-known Aladdin sides (recorded between her associations with Decca and Verve) and a lone Capitol side from '42, **Jimmy Smith's** *Prayer Meetin'* and **Art Blakey & The Jazz Messengers'** *Ritual*...WBGO-FM is offering free lunchtime concerts at Newark's Pier at Exchange Place; look for **Irene Reid** (6/30) and **Houston Person/Etta Jones** (7/7) next...Long ago and far away: During a 1982 trip to Australia, I heard a wonderful alto saxophonist named **Bernie McGann**. A couple of months ago, I received a package from Australia's (formerly England's) Emanem Records with the first two recordings as a leader by that same Bernie McGann. They're good records; he's a real good player (in fact, he was stateside recently with the **Australian Jazz Orchestra**), and that's that. Emanem, for those who remember them (they've got some early **Steve Lacy** record out) is now at 16 Larra Crescent, North Rocks, Sydney, NSW 2151, Australia...The Association for Recorded Sound Collections has approved three grants to individuals pursuing research in the field of recorded sound. **Charles Haddix** of Kansas City, was given one for his work on a bio-discography of pianist/vocalist **Julia Lee**, and Madison, Wisconson's **Dr. Ronald Radano** was given one for his research on saxophonist **Budd Johnson**...CBS has just issued *Bolling's Greatest Hits*, bits and pieces from eight of **Claude Bolling's cloying, but very popular, classical/jazz suites... David Liebman**, the intelligent soprano saxophonist, has just published a book of autobiographical musings and other thoughts that, at first glance, looks like an intelligent and interesting read. It's called, not surprisingly, *A Self-Portrait of a Jazz Artist*, and it's available for $8.95 plus $2.00 postage and handling from Caris Music Services, RD 7 - Box 7621G, Stroudsberg, PA 18360... Southampton has always had sun and rich people and surf and all sorts of things, but, until now, they didn't have a jazz festival. Forget it – they've got one now. Actually it's a two-weekend do at the Fine Arts Center of LIU's Southampton Campus. Weekend one is July 2nd & 3rd (good place to be July 4th weekend, Southampton) and will salute **Louis Armstrong**, with **Dick Hyman, Ruby Braff, Carrie Smith** and **Terry Waldo** among the saluters. Weekend two is August 7th & 8th and will salute **Duke Ellington**, with **Jon Hendricks & Co., the Duke's Men**, and others joining in. WPBX, the campus radio station, will benefit from ticket sales, and tickets (at 25 bucks per night) can be ordered by calling (516) 283-4000 ext. 290.

**Lee Jeske**

# CASH BOX JAZZ ALBUMS

| | Title, Artist, Label, Number, Distributor | LW | WOC |
|---|---|---|---|
| 1 | *SIMPLE PLEASURES* BOBBY MCFERRIN (EMI- Manhattan E1-48059) | 1 | 12 |
| 2 | *KILIMANJARO* THE RIPPINGTONS (Passport Jazz PJ 88042) | 2 | 12 |
| 3 | *REFLECTIONS* GEORGE HOWARD(MCA 42145) | 4 | 7 |
| 4 | *EVERY STEP OF THE WAY* DAVID BENOIT(GRP GR 1047) | 3 | 9 |
| 5 | *AND YOU KNOW THAT* KIRK WHALUM (Columbia FC 40812) | 5 | 20 |
| 6 | *DIANNE REEVES* DIANNE REEVES (Blue Note BLT 46906) | 6 | 34 |
| 7 | *JOHN PATITUCCI* JOHN PATITUCCI (GRP GR 1049) | 7 | 13 |
| 8 | *TIME AND TIDE* BASIA (Epic BFE 40767/E.P.A.) | 10 | 14 |
| 9 | *EYE OF THE BEHOLDER* CHICK COREA ELEKTRIC BAND (GRP GR 1053) | 9 | 5 |
| 10 | *STILL LIVE* KEITH JARRETT TRIO (ECM 835 008-1) | 11 | 6 |
| 11 | *TRIBUTE TO COUNT BASIE* GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337) | 8 | 20 |
| 12 | *EARLY SPRING* ALPHONSE MOUZON (Optimism OP 6002)) | 12 | 10 |
| 13 | *DIANE SCHUUR & THE COUNT BASIE ORCHESTRA* (GRP GR 1039) | 13 | 40 |
| 14 | *THAT SPECIAL PART OF ME* ONAJE ALLAN GUMBS (Zebra/MCA 42120) | 14 | 10 |
| 15 | *DANCING IN THE DARK* SONNY ROLLINS (Milestone M-9155) | 15 | 13 |
| 16 | *NATURAL ELEMENTS* ACOUSTIC ALCHEMY (MCA Master Series 42125) | 18 | 8 |
| 17 | *FOLKSONGS FOR A NUCLEAR VILLAGE* SHADOWFAX(Capitol 46924) | 19 | 6 |
| 18 | *ELLA IN ROME- THE BIRTHDAY CONCERT* ELLA FITZGERALD (Verve/PolyGram 835 454-1) | 25 | 5 |
| 19 | *TIME IN PLACE* MIKE STERN (Atlantic 81840) | 16 | 11 |
| 20 | *EVERYNIGHT LIVE AT VINE ST* JOE WILLIAMS (Verve/PolyGram 833236) | 17 | 36 |
| 21 | *STILL LIFE (TALKING)* PAT METHENY GROUP (Geffen GHS 24145) | 21 | 49 |
| 22 | *MARSALIS STANDARD TIME VOL. 1* WYNTON MARSALIS (Columbia FC 40461) | 20 | 42 |
| 23 | *STICKS AND STONES* DAVE GRUSIN/DON GRUSIN (GRP 1051) | 26 | 4 |
| 24 | *THE IMMIGRANTS* THE ZAWINUL SYNDICATE (Columbia FC 40969) | 22 | 11 |
| 25 | *RENAISSANCE* BRANFORD MARSALIS (Columbia FC 40711) | 23 | 36 |
| 26 | *SHADOW PROPHETS* KEVIN EUBANKS (GRP 1054) | 28 | 4 |
| 27 | *LOUD JAZZ* JOHN SCOFIELD (Gramavision 18-8801-1) | 24 | 11 |
| 28 | *GRP SUPER LIVE IN CONCERT* DAVE GRUSIN, LEE RITENOUR CHICK COREA, DIANE SCHUUR TOM SCOTT(GRP GRA -1-1650) | 27 | 17 |
| 29 | *EYES OF THE VEILED TEMPTRESS* Chuck Mangione (Columbia FC 40984) | 32 | 3 |
| 30 | *PARIS BLUES* GIL EVANS & STEVE LACY (Owl/PolyGram 380 049) | 31 | 3 |
| 31 | *WHEN WE'RE ALONE* FRANK POTENZA (TBA 235)) | 35 | 2 |
| 32 | *TEARS OF JOY* TUCK & PATTI (Windham Hill WH 0111) | 36 | 2 |
| 33 | *POLITICS* YELLOWJACKETS (MCA 6236) | DEBUT | |
| 34 | *WHAT A WONDERFUL WORLD* LOUIS ARMSTRONG (MCA 25204) | 34 | 3 |
| 35 | *MAKES YOU WANNA* PIECES OF A DREAM (EMI-Manhattan E1-48740) | DEBUT | |
| 36 | *MAJOR CHANGES* FRANK MORGAN & THE MYCOY TYNER TRIO (Contemporary C-14039) | 30 | 6 |
| 37 | *NORTHERN LIGHTS* DAN SIEGEL (CBS Associated BFZ 44026/E.P.A.) | 29 | 17 |
| 38 | *DESERT VISION* DAVID LANZ & PAUL SPEER (Narada Equinox/MCA N63003) | 33 | 4 |
| 39 | *BRASIL* THE MANHATTAN TRANSFER (Atlantic 81803) | 38 | 29 |
| 40 | *DUOTONES¤* KENNY G. (Arista AL8 8427) | 40 | 96 |

# JAZZ FEATURE PICKS

**FOR ELLINGTON – The Modern Jazz Quartet – East-West 90926 – Producer: Nesuhi Ertegun**

Nesuhi Ertegun's new label bows with this typically scintillating MJQ effort; six pieces by Ellington, two pieces for him. Swinging champagne!

**TEXAS – Ronald Shannon Jackson and the Decoding Society – Caravan of Dreams 012 – Producer: Bill Laswell**

Harmolodics lives, though in a somewhat less frenetic form. Melodic yet crackling; underpinned by wicked drumming and Laswell's crisp production.

**I'LL BE AROUND – Curtis Peagler – Pablo 2310-930 – Producer: Eric Miller**

Foot-tapping blues/bop from a solid West Coast saxophonist.

**INTERMISSION RIFF – Sonny Criss – Pablo 2310-929 – Producer: Norman Granz**

The sound quality ain't much, but the late bebop altoist burns through with gritty gusto on these recently-discovered '51 live sessions.

**FLYING HOME – Terry Gibbs Dream Band – Contemporary C-7654 – Producer: Richard Bock**

The third set of previously-unissued '59 sides from Gibbs' roaring, hard-swinging big band – standards and originals blown to little bits.

**PHOENIX RISING – Kerry Campbell – Contemporary C-14041 – Producer: Richard Bock**

Young hard-edged altoist goes every which way in this debut – fusion, mainly, but soft bop and instrumental r&b make their presences felt.

**LOVE REMAINS – Bobby Watson – Red 123212 (dist: PolyGram) – Producers: Sergio Veschi, Alberto Alberti**

Fine, satiny post-bop writing and playing from an altoist who, since his Blakey days, has been the subject of too little attention.

**AN EVENING WITH JOE HENDERSON, CHARLIE HADEN, AL FOSTER – Red 123215 (dist: PolyGram) – Producers: Sergio Veschi, Alberto Alberti**

Hard bop power trio sretches way out on four scampering jammers.

**JUKEBOX – Jamaaladeen Tacuma – Gramavision 18-8803 – Producers: Jamaaladeen Tacuma, Jonathan F.P. Rose**

Harmolodics, for the most part, doesn't live here – easy-listening fusion does, though with some virtuoso electric bass to back it up.

## AROUND THE ROUTE

CHICAGO – Thanks to a couple of recently held distrib conferences, namely, Romstar (6/16) and Sega (6/17), there'll be some exciting new pieces hitting the market in time for summer buying. Both events were held in Chicago as the city was experiencing its 24th or so day without rain (and still counting) not to mention almost an equal number of days with temperatures in the 90's! However, based on what the factories revealed there'll be no danger of a drought in the marketplace! Romstar got the ball rolling, first with a delectable dinner at the Ristorante Italiano. This reporter lost count after the sixth course but suffice it to say we partook and enjoyed along with about 64 attending distribs. Next day came the product presentation at the Hyatt Regency O'Hare where two new kits, "F1 Dream" and "Gold Medalist" were revealed. Latter is a plug-in conversion for a 4-play horizontal cabinet ("Gauntlet") which offers nine Olympic events. During the meeting Romstar's marketing chief Rene Lopez fielded a lot of heated dialogue from the audience! Keep tuned for photo coverage and further details... The Sega format included cocktails, complete with a unique program, presented by Kavanagh Productions (specialists in murder, mystery entertainment). The theme focused on the 20th Reunion of the Cambridge University Class of 1919 with each distrib assigned a specific character to portray (costumes optional), and we must single out Schafer's Bill Kraft, Active's Dave Gilfor and Lieberman's Glenn Charney for their outstanding characterizations,and who could forget Jon Brady's memorable death scene! Entire performance took place at Chicago's popular That Steak Joynt where sumptuous dinner capped the evening. The product presentation was held (17) at the Sofitel O'Hare and the pieces revealed included Sega's exciting, new "Hot Rod" driving game which comes in two sizes (3-player and 4-player uprights) and offers some outstanding features; their new "Altered Beast" kit, based on an adventurous fight theme where you employ various methods including martial arts to rescue the maiden and, along the way, the play character goes (or alters) from a wimp type through various stages to reach a dynamic wolf-like creature. Sega also showed a piece they are currently testing, called "Galaxy Force" which literally knocked the socks off the distribs in attendance! It comes in three sizes, standard upright, a kind of mid-size, and a real biggie. This game provides the ultimate in movement, spins and total player involvement. If the market warrants it, you'll be seeing this piece around the fall season. Sega also advised that they will be shipping "Bullseye" (which has been updated) by the end of June.

When you're hot you're hot! Or, as William's director of marketing Roger Sharpe put it, "as summer keeps heating up, William's is getting hotter than hot!" Factory's current pin in test is "Banzai Run" and the results are "phenomenal." It's a perfect follow-up to "Cyclone," which is still in production and still in very big demand... On the personal front, Roger is anxiously looking forward to relocating his wife, Ellen, and the kids from their just sold house in Cheshire, Connecticut to their newly acquired house in Arlington Heights, IL. They should be all settled in within the next couple of weeks or so.

A first! When have you ever heard of a new album being launched by way of a jukebox? Well, it will be happening on Friday, June 24, at the Ringside Sports Club & The Other Side location in Elk Grove Village, Illinois under the auspices of A.H. Entertainers and Geffen Records. The jukebox will be a Seeburg Laser Music c.d. machine and the album will be the new Jimmy Page offering titled *Outrider*. A.H.'s Don Hesch and Brad Hamma, who put this project together, along with the people at W.E.A. and Ringside, are very excited about it. Besides which, this is a perfect tie-in with the 100th anniversary of the jukebox!

**Camille Compasio**

## INDUSTRY CALENDAR

**July 21-23:** Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
**Oct. 20-23:** NAMA National Convention; The Rivergate; New Orleans, LA.
**Nov. 3-5:** AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
**Aug. 5-6:** Amusement & Music Operators of Virginia; Ramada Oceanside Tower: Virginia Beach: state convention & trade show.

# Hilltop Distg. Opens in West VA

CHICAGO – On June 1, 1988, following many months of planning, Hilltop Distributing, Inc. opened its doors, as a full line distributorship, located in Weirton, West Virginia. Heading up the new firm is Doug Wilson, formerly executive vice president for Banner Specialty (Pittsburg), who advised that Hilltop is "privately funded, without any operator investment of any kind" and was sanctioned as a West Virginia corporation in May of 1988.

"The Hilltop team offers many years of experience and dedication to the coin-op market and especially to the operators of West Virginia," said Wilson. "Our business philosophies are being openly welcomed and at the same tine are being fine tuned and adjusted to better sreve the needs of our customers," he added, stressing that "we have been fortunate in receiving tremendous support not only from manufacturers and customers but from our competitors as well."

Hilltop Distributing, Inc. is located at 404 Penco Road, Weirton, West Virginia 26062.

# New 'Spider' Breakthrough From Valley

CHICAGO – A new electronic darts target, "Spider" (designated the T-60/30 Target), has been developed and is now being marketed by The Valley Company of Bay City, Michigan. "This is something we have been working on for some time now," stated Alan Schafer, vice president of marketing, "and we believe the coin games industry will be as fully excited about it as we are. We think everyone will see the difference at once when the new T-60/30 Target is placed side-by-side with conventional targets."

The T-60/30 Target gets its name from the differences it offers in reduced over-all spider area and increased over-all hitting area, as compared to conventional elecreonic dart game targets. The new target has an over-all spider area that is reduced by as much as 60 percent when compared with today's most commonly used electronic targets, while the hitting area is at least 30 percent greater.

"The new thin-line spider alone would make this new target a real breakthrough." said Schafer, "but it is even more important when you consider the advantages to the avid electronics darts player and the coin games operator. The player has a larger over-all target area to aim at, and there will be far fewer bounce outs, as well as fewer broken tips," he added. "At the same time, scoring will be more accurate and positive because the player has a better chance of having his throw register exactly what it hits." Schafer noted that operators will appreciate the T-60/30 Target "because it looks and plays most like the steel-tip game and will have great appeal to the traditional players."

In stressing other operator advantages of the new Target, Schafer said, "The fact that we have manufactured both the spider and the segments out of resilient fiber filled nylon will also have great attraction for the operator, because of the reduced maintenance."

The new T-60/30 Target is now available through Valley distributors and is also available in kit form that is campatible with existing Valley games.

# ACME '89 Will 'Play It Again' In Reno

CHICAGO – Formal announcement of the 1989 American Coin Machine Exposition to be held Thursday, February 23, Friday, February 24 and Saturday, February 25, at Bally's Hotel in Reno, was made following the recent AAMA Board and Show Committee meetings in Washington, D.C.

Frank Ballouz, AAMA president, regards the change to a Thursday thru Saturday pattern for the traditionally held weekend show as a positive move for the industry. "Our experience in Reno last year indicated that particularly for people returning to the midwest or east coast, flights leave in late morning or early afternoon, which cuts short their show time on the final day," he explained. "A Thursday thru Saturday show pattern will strengthen the last show day, and allow people more leisurely travel time before returning to work on Monday."

In keeping with ACME's return to Reno, "Play It Again" has been established as the 1989 show theme, with promotions to include a special salute to the 100th year of the jukebox. Among other promotions

*(Continued on page 29)*

# Another Record Convention For ICMOA

By Camille Compasio

CHICAGO – If this headline sounds familiar it is because the Illinois Coin Machine Operators Association has been on a steady winning streak for the past few years, in each instance surpassing previously established figures for its annual state convention and trade show. The 1988 event took place the weekend of June 10-12 at the Pheasant Run resort in St. Charles, Illinois with more than 760 in attendance and eighteen exhibiting firms hosting thirty booths which featured an outstanding assortment of equipment, both current and brand new.

The agenda was a full one, both in terms of social and recreational activities as well as business meetings, including a special Manufacturer Program which focused on "Industry Trends". AMOA president Wally Bohrer was among the special guests who addressed the assemblage during Saturday's sessions.

The convention began with a President's Reception on Friday evening during which the official opening of the exhibit floor took place. Highlights of the annual Saturday night ICMOA banquet included an awards ceremony honoring outgoing president Paul Hoffmeister with a special achievement award and three major local distributors, namely, American Vending Sales, Atlas Distributing, Inc. and World Wide Distributors, with awards for their "continued support and dedication" to ICMOA. In addition, the state group presented a special "dedicated service" award to Chuck Milhem, president of The Valley Company, who has officiated as ICMOA's "auctioneer in residence" at the annual PAC auction for several years. The PAC auctionis held immediately following dinner when a variety of equipment and other merchandise is put on the block, with proceeds going into ICMOA's Political Action Committee. Each year, the take gets bigger and bigger. This year's total was $28,000, setting a new record!

During the Saturday morning membership meeting, Ed Velasquez of Velasquez Automatic Music Co. in Chicago was elected president of ICMOA.

At this point in time, with 130 members (of which 113 represent operating companies) ICMOA prides itself as being the number one state association in the country.

The Cash Box photog captured some of the convention activities in the accompanying photos.

*And the gang's all here – at the Atlas Dist. exhibit – including (top, l-r) Mike Mazzaroli, Scott Lippman, Bob Hansen, Nintendo's Mike Minor, Grayhound's Dan Dinneveil, Capcom's Paul Vederaenders, (kneeling) Atari's Frank Cosentino, Romstar's rene Lopez and Atlas's Ed Pellegrini.*

*Back for another sterling performance as ICMOA's official auctioneer is Valley prexy Chuck Milhem (l-r), who is pictured at the wico exhibit with operators Linda and Mike Hall (Erickson & Hall) and Kem Thom (Western Automatic Music).*

*On the exhibit floor with (l-r) Leo Finn of American Vending Sales, operator Bill Prather (Bee-I amusements), the new ICMOA president Ed Velasquez and operator Stan Williams of Enfield,*

*This handsome sextet in the World Wide Dist. exhibit is composed of (l-r) world Wide's Chuck Sacco and joe Carone, Ardac's Jay Wood, World Wide's Doug Skor, Grayhound's Dan Dinneveil and Smart Industries' Jeff Smart.*

*Here you see (l-r) Don Hesch (A&H Entertainers), Bev Hesch, Frank Lasota, and Martha Lowry with hubby Walt (Lowry Music). Bev, who is the widow of past AMOA prexy Wayne Hesch, was recently married to Frank Lasota.*

*This is a portion of the sizeable American Vending Sales exhibit at the ICMOA show and pictured are (l-r) AVS's John Neville, Jackie Neville (Blackhawk Music) and Dwain Kramzar (Kamzar Amuse).*

*Among the many pieces featured in the Atlas Dist. exhibit was "Capcom Bowling" which you see here in the company of (l-r) Dynamo's Mark Struhs, Arcadia's Rachel Davies and, of course, Atlas's Ed Pellegrini.*

*How do you make a successful convention? Well, a team like ICMOA's Art Seeds and Ellen Donovan (l-r) are main ingredients but you've got to have the back-up support of such active members and officers as Kem Thom and all of the other great guys who contributed to the show's success!*

## ACME (Continued from page 28)

paying tribute to the jukebox will be a special exhibit tracing the history of the jukebox and a jukebox seminar offered free to all registered attendees.

Show Committee chairman Bill Cravens announced AAMA's confirmation of future dates through 1991 for the American Coin Machine Exposition as follows:

1990 – Hyatt Regency, Chicago – Thursday, Mar. 8 Thru Saturday, Mar. 10

1991 – Bally's Hotel, Las Vegas – Thursday, Mar. 21 thru Saturday, Mar. 23

Cravens said, "In analyzing the show's demographics for the past three years, we find that establishing an east/west format provides a very healthy and productive operators base for ACME with attendance drawing heavily from the geographic region where the show is held while still maintaining its position as a leading national trade show for the industry."

AAMA's executive director Bob Fay (co-sponsor of ACME) expressed his enthusiasm for the proposed ACME '89 Seminar Program "which promises the most exciting line-up of prominent industry and government speakers ever." Fay also announced plans for a motivational seminar to be addressed by a noted sports personality such as John Madden during ACME '89.

"Special events aimed at enhancing the show and ensuring that business opportunities do not begin and end with the exhibits and seminars will be evident in the spouse programs, all-show cocktail party with presentation of Play Meter Awards For Excellence in Service, post-show ski trip and operators' breakfast which has been expanded to two days for ACME '89," according to Carol Lally of Play Meter Magazine, co-sponsor of ACME.

For further information regarding ACME '89 contact the show's management firm William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473.

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